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CLASSIC DOCTORS BRAND NEW ADVENTURES

PULL TO OPEN

"Catherine Tate's far from Scottish. She's a bit ginger, but really that doesn't count."

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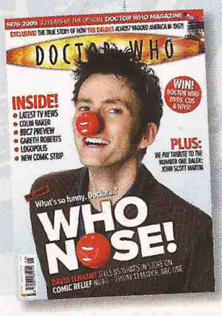
» Letter from the Editor

David Tennant isn't the only one sporting a red nose at the moment. As I write this editorial, I've just returned from a few days in Dubai with the *Doctor Who* crew, where they've been shooting scenes for the Easter Special, *Planet of the Dead*. And, yes, I obviously missed a few bits with my sunblock, as I currently have a slightly tender hooter. Bah.

Now, you'll have heard this said a thousand times before – in the pages of **DWM**, on *Doctor Who Confidential* and on DVD commentaries – but that team really is the hardest-working group of people you could ever meet. We all take it for granted, to an extent, when we sit down on a Saturday night to watch each new episode. I was just the same – until I spent the last few days with that crew, watching them first-hand, I'm not sure I really appreciated exactly *what* goes into making an episode of *Doctor Who*, and how much everyone has to go the extra mile to make it as good as it can possibly be.

With only three days scheduled for filming in the Dubai desert, the whole shoot had to be meticulously planned in order to make the most of the time available. For a start, there was only a limited number of hours of daylight, so each day would begin at 5.30am with the crew driving for an hour into the desert to set up, so that filming could begin from the very second the sun first appeared in the sky. Meanwhile, the cast would have just as early a wake-up call, so that they could get into costume and make-up.

The sandy vistas will no doubt look amazing on screen, but spare a thought for the poor bloke who had to sweep away the crew's footprints every time they went for a take. And Mother Nature was clearly in a mischievous mood on Thursday 12 February, blowing a gale, and making sure that the sand got *everywhere* – into your eyes (a problem particularly for the actors), into your hair (a problem for the make-up department), into the equipment (a problem for the director and camera operators), and into your lunch (a problem for everyone!).



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WHO NOSE!
COMIC RELIEF

But despite these trials, I can honestly say that I never heard a single word of complaint from anyone. At the end of each day, every scene would have been shot to perfection, and a tired but upbeat crew would head back to the hotel for a few precious hours of sleep, ready for the next day's early start.

You might have heard this before, but I feel duty-bound to say it again. We are truly blessed to have these hard-working people making our favourite TV show. And I'm counting the days 'til we get to see the fruits of their endeavours...

Tom

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Writers' Guidelines are available by sending an SAE to the editorial address. Please forgive the cringeworthy pun on the headline of this issue, we promise it won't happen again. If you think you can do better, please feel free to send us your suggestions for next issue's cover headline. It will probably feature Doctor Who, the Lady Christina, some sand, and a bus. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

PRODUCTION NOTES

Showrunner **Russell T Davies** writes exclusively for **DWM** – and gets ready to celebrate a *Doctor Who* milestone...

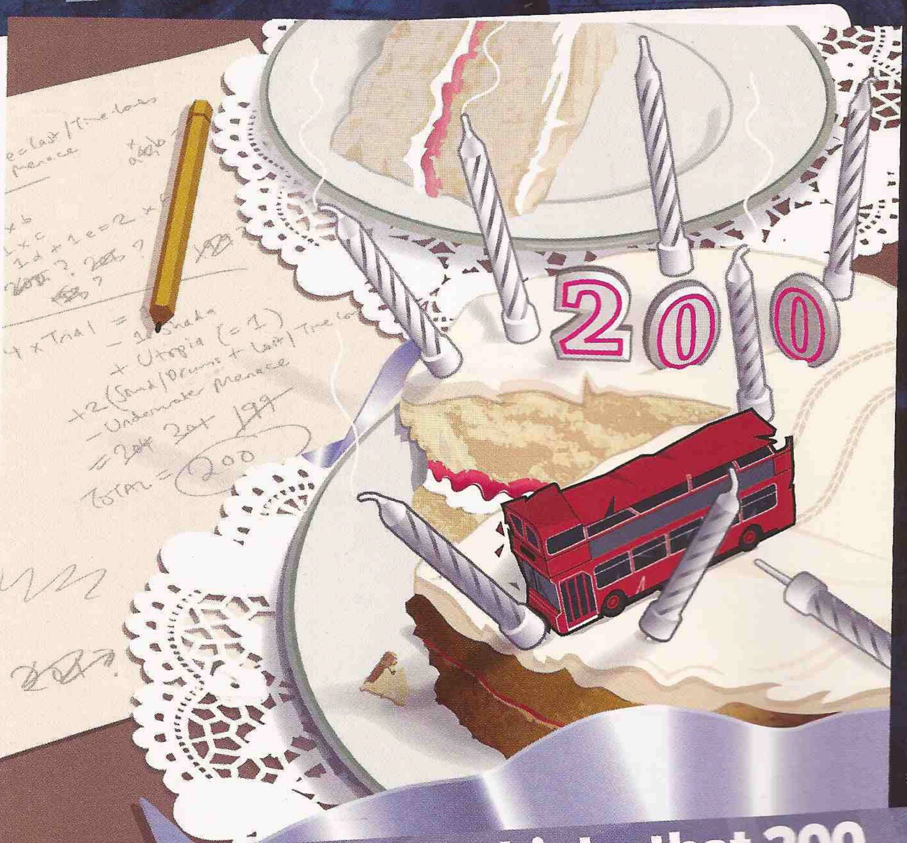


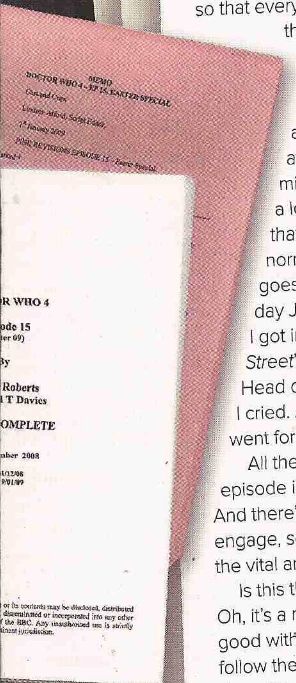
Illustration BEN MORRIS

I'M BACK! And blimey, I miss this page for a month, look what happens! The Series Five team snuck in like Whizzer invading Chips. But let me be the last to say – Matt Smith, how bloody *brilliant*. I only watched the first episode of *Party Animals* on the offchance, because I once had a very strange phonecall with a cast member's mother (long story), but I stayed to watch the whole series, because of the man himself. Magnificent! The best possible choice. He's inspired and inspiring and I'm jealous, properly jealous, of the good times that team has got ahead.

But to hell with 'em! Back in Tenth Doctor Land... Yes, we're back, and we're busy, and we're filming, and it's raining, like we've never been away. As you might have heard, the shooting of *Planet of the Dead* hit a snag – we're using a bus, for one sequence, but the bus had an accident (with no one hurt, and all covered by insurance). Now I'm not going into too much detail for the moment, cos these are marvellous post-transmission stories, and should make for a great *Confidential*, but with newspapers claiming a crisis, it's worth pointing out that the solution took one minute to think of, and 20 minutes to rewrite. That's all. I just counted the asterisks in the rewrite (when a Shooting Script is locked, the software automatically puts an asterisk against any line that's changed, so that everyone can see the change without having to read the whole thing). There are 67 asterisked lines. And bear in mind, each page has 60 lines, and there are 72 pages. So, no crisis. None at all. I get the feeling some people might be strangely disappointed. Take a look at yourselves! But TV's often like that – quite panicky when everything's normal, beautifully calm when something goes wrong. (I worked at Granada, on the day Julie Goodyear suddenly resigned. I got into the lift, and there was *Coronation Street*'s Producer, Executive Producer and Head of Drama. "*Street* Bosses In Crisis!" I cried. And they all burst out laughing, and went for lunch.)

All the same, the filming for this very special episode is not without its contentious issues. And there's a serious matter with which we must engage, so I must now use this page to discuss the vital and difficult arguments raging. Namely...

Is this the 200th *Doctor Who* story or not?! Oh, it's a minefield. To be honest, I'm not very good with programme numbers, I don't really follow them – in fact, the whole industry pays them little attention; the aforementioned *Street* recently passed its 7000th episode, with barely a blip. And am I the only one who thinks 200 seems a bit *small?* 200 stories? In 46 years? *Is that all?* I demand a recount, did they skip the 70s?



MEMO
DOCTOR WHO 4 – EP 15, EASTER SPECIAL
Cast and Crew
Lindsey Alford, Script Editor,
1st January 2009
PINK REVISIONS EPISODE 15 – Easter Special
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R WHO 4
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By
Roberts
T Davies
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> "Am I the only one who thinks that 200 seems a bit *small?* 200 stories? In 46 years? *Is that all?* Did they skip the 70s?"

The number was first brought to my attention by Benjamin Cook of this very magazine. Now, he loves his numbers! He can rattle 'em off! A number fiend. But if I've got this right, you reach a total of 200 by following certain rules – I think *The Trial of a Time Lord* (1986) has to be counted as one story, the unfinished *Shada* (1980) discounted, and *Utopia*, *The Sound of Drums* and *Last of the Time Lords* (2007) have to be considered as one story, not two. I agree with bits of that. Sort of. But I'm uneasy! I'm not sure about *Trial*, it feels like four stories to me! And I certainly feel the Series Three climax was two stories, no matter what the **DWM** season poll says. I'm sorry! I just do! I could rattle off the reasons, but we're into the mystical land of canon here, where the baseline of the argument simply comes down to "because I think so!"

The Underwater Menace: Story Number 32, says DWM.

And that's my point. There is no official BBC policy on this. There never will be. The fact that I'm sitting here in my Executive Producer's robes of ermine and nylon means nothing – my opinion has no more weight than yours. I know that Gareth Roberts likes the 200 designation, because he's put a reference into the story, which is lovely. Or maybe he's like me – maybe he just thought it sounds nice! Cos I'll do anything for a hook – the other day, I sent an email to our Publicity team, telling them that 4.15 is Story 200, cos frankly, if it helps us get an article or two in the week of transmission, then that's a job well done. But believe me, even if the BBC announcer on the day prefixes *Planet of the Dead* with "And now for the 200th *Doctor Who* adventure..." that doesn't make it official. It's just because I sent a memo, with which I'm not certain I agree. Who knows, Steven Moffat might come in and decree that *The Underwater Menace* should be struck from the record, and the whole numbering argument will start again. Go on, Steven, do it! Nothing in the world can stop you now!

It's an argument that will never end. No one can ever claim an absolute victory, or an absolute defeat. Only their own opinion. And isn't that brilliant?! That's fandom, that is, and it's lovely. We're all claiming ownership; we'll all never win. And that's one of those tiny, wonderful things that will keep *Doctor Who* alive forever.

And the numbers keep on going. That's the best thing of all! New numbers, new episodes, stretching all the way into 2010 and beyond. May the numbers never end. I've just written the 18th episode of the never-ending Series Four, which is my 31st *Doctor Who* episode, and my 25th story (or 26th, depending on the *Utopia* controversy). Unless... No, wait a minute, hold on! Maybe the ones I've co-written with Phil Ford and Gareth Roberts only count as half...? Oh, this could run and run...

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

FILMING UPDATE!

Easter's on its way!

As the Easter Special wraps and enters the post-production stage, the *Doctor Who* team begins shooting the second of 2009's Special episodes...

SPECIALS NEWS!

Planet of the Dead, the first of 2009's *Doctor Who* Specials, is now in post-production, and is on course for its BBC One transmission over the Easter period.

Producer Tracie Simpson tells **DWM**, "Filming was finally completed on Saturday 14 February, in Dubai – and this has been one of the strangest and maddest shoots of my entire life, with constant rain on some of the night-shoots, then the snow which threatened to bring the UK to a halt... and *then*, in the desert, we had sand storms! But this all makes for brilliant visuals, for our very first HD episode, and I'm hugely excited by the footage. The episode then enters a fast turnaround for transmission, with FX shots and track-laying for the dub underway. It's comparable to getting the series finale on air just a couple of months after filming, so it's the sort of speed we're used to. Bear in mind, all of this was scheduled down to the last detail, many months ago – even allowing for hold-ups like sand and broken buses! I'm delighted to report that none of this has held us up, and we're bang on course to deliver a truly epic adventure."

» Filming starts on the next Special

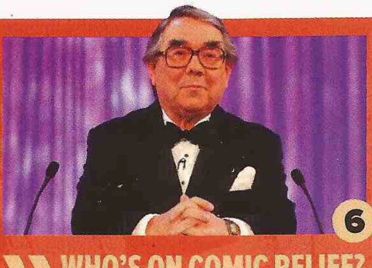
With *Planet of the Dead* nearing completion, filming has begun on the next Special. Producer Nikki Wilson [*formerly Nikki Smith, and congratulations on your recent wedding, Nikki! – Ed*] tells **DWM**, "The episode is now fully cast and prepped, at the time of writing, and we're due to begin the shoot on Monday 23 February. This means, of course, that the cast list is waiting to be announced... but with a story that's not due to be broadcast for many months, we're going to hold on to most of the names for a little while longer. It's an amazing cast – I wouldn't be surprised if some of those names leak in the next few weeks – but for the moment, it's worth holding on to! That said, it's a great privilege to announce the casting of **Lindsay Duncan** as Adelaide – the Doctor's cleverest and most strong-minded companion yet. This is a truly magnificent part, and demanded someone of the highest calibre – I hoped against hope that Lindsay would accept the part, and I can't believe how lucky we've been!"

Nikki continues: "We've also got some stunning new designs from Neill Gorton and his team – really frightening stuff – some fantastic sets, just nearing completion this week, from Ed Thomas' department, a major build taking shape inside the Mill's computers, and some stunning locations to come. It's a tough, scary and intense story, and we can't wait to get started."

EASTER SPECIAL WRITER GARETH ROBERTS SPEAKS p30 »

David Tennant and Michelle Ryan brave a sand storm in the Dubai desert on Thursday 12 February 2009. (DWM is still picking grains of sand out of its ears!)

ALSO INSIDE!



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CYBER-EPISODES REISSUED

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

DWM Special publications

To tie in with the transmission of the 200th broadcast *Doctor Who* TV story, **DWM** will be releasing a very special publication this spring. Writers including Paul Cornell, Gareth Roberts, Nicholas Pegg and Jonathan Morris will celebrate every single one of the Doctor's 200 adventures, from *100,000BC* to *Planet of the Dead*, championing a 'golden moment' from each.

Later this spring sees the long-awaited arrival of the first volume of **DWM** comic strips featuring the Seventh Doctor (played by Sylvester McCoy on television). The graphic novel, *A Cold Day in Hell*, will have an RRP of £15.99.

The *Doctor Who Storybook 2010* is also currently in production. Featuring brand new stories from some of the best writers of *Doctor Who* fiction around, this lavishly illustrated book will be available in the summer, RRP £7.99.

Russell talks

Doctor Who's Head Writer, Russell T Davies, will speak at BAFTA in London on 17 March about his origins in children's programmes, his thoughts about the audience for such programmes and his hopes and fears for kids' output in the future, including his view on the BBC's move to Salford. For further information, see the BAFTA website at *www.bafta.org*.

Children of Earth trailer

"We are the Children of Earth!"

A trailer for the forthcoming five-part *Torchwood* series, *Torchwood: Children of Earth*, is now available to watch online at *www.bbc.co.uk/torchwood*. Please note the trailer includes strong language and disturbing images. The story will be shown on BBC One later this year.

Torchwood books

Three new hardback *Torchwood* novels, based on the popular spin-off from *Doctor Who*, will be published in May by BBC Books, RRP £6.99 each. They are *Into the Silence* by Sarah Pinborough, *The House That Jack Built* by Guy Adams and *Bay of the Dead* by Mark Morris.

CHARITY SPECIAL!

Ronnie meets K9 for a Comic Relief Special!

The much-loved British comedian Ronnie Corbett is set to appear in a very special mini-episode of *The Sarah Jane Adventures* as part of *Comic Relief* on Friday 13 March. The special episode will also feature Elisabeth Sladen as Sarah Jane, Tommy Knight as Luke, Anjli Mohindra as Rani, Daniel Anthony as Clyde, and John Leeson as the voice of K9.

Russell T Davies explains more: "This was a real honour, because Comic Relief actually approached *us* to include *The Sarah Jane Adventures* in the night's celebrations. Of course, we had to say yes, straight away, as did all the cast and crew! The mini-adventure will be directed by Joss Agnew, and produced by Brian Minchin, with Nikki Wilson acting as executive producer, alongside myself and Julie Gardner. And it was a real delight to ask Clayton Hickman, former editor of this very magazine, to be part of the scripting team, along with Gareth Roberts – they've been such a brilliant team together, on Big Finish's *Doctor Who* audios, it just made perfect sense! The scene was shot at Upper Boat on 19 February, and we hope you all watch and, even more importantly, support Comic Relief in any way you can."

Ronnie Corbett – guest star for a *Sarah Jane Adventures* Special!

DWM also managed to track down Gareth and Clayton themselves: "I don't imagine many people are lucky enough to get their first TV writing credit on a show featuring Lis Sladen, Ronnie Corbett and K9, so I'm counting myself an incredibly fortunate ex-**DWM** editor!" Clay tells us. "It's been enormous fun, as always, to write with Old Roberts, and it's all in a good cause, too. As if all that weren't enough, I finally get to be a news story in *Gallifrey Guardian*! I'm not sure life gets any better than this..."

"It's an honour for Alison Bingeman to be working with me on this project," adds Gareth. Turn to page 30 of this very issue (if you dare!) to enter the strange world of Gareth Roberts, as he chats to Bingeman herself.

It has also been confirmed that David Tennant will be hosting the early part of *Comic Relief: Funny For Money* on Friday 13 March – and you can turn to page 16 for a chat with the man himself.

SJA Series Three writers confirmed

Scripts for the third series of *The Sarah Jane Adventures* are continuing to be worked on, as producer Nikki Wilson explains: "We're in an unusually fortunate position with Series Three. Because planning for this started alongside the planning of Series Two, over a year ago, we've got a lot of scripts all ready to shoot. In fact, we've got 10 of the 12, more or less ready before we've even entered pre-production! That's a rarity in TV, these days, and should help us enormously with the planning and scheduling. Of course, we've harnessed our two resident geniuses, Phil Ford and Gareth Roberts, into writing more stories – two from Phil, and one from Gareth. We're also delighted to welcome Joe Lidster back on board – his story last year, *The Mark of the Berserker*, was so imaginative and so well-received, we immediately cleared a path for him to write some more. New to the team, we've got Brian Dooley – famous as the creator of *The Smoking Room*, and also a contributor to the first season of *Being Human*. He's written an extraordinary tale, with Sarah Jane Smith facing possibly her most unusual villain yet! And finally, we've got two episodes written by Rupert Laight – it feels like Rupert's been part of the Cardiff team for ages, as he's contributed to the range of *Sarah Jane* novelisations, as well as original *Doctor Who* short stories on the BBC website. His début story on BBC One promises to be a real classic."

DVD NEWS!

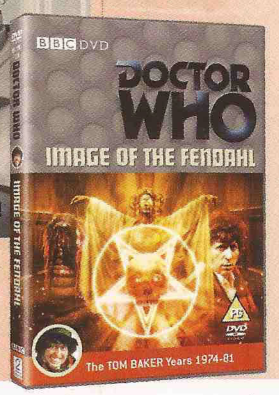
Tenth Doctor's Cybermen stories compiled for new DVD

A specially-packaged DVD set called *Doctor Who: The Cybermen*, will be released by 2entertain on 13 April. Retailing at the budget price of £15.65, the set contains four episodes from the 2006 series of *Doctor Who* – *Rise of the Cybermen*, *The Age of Steel*, *Army of Ghosts* and *Doomsday*. As well as the episodes, the set includes an exclusive interview with David Tennant and also a short documentary on the 25 best Cybermen moments.

Relive the *Rise of the Cybermen*!

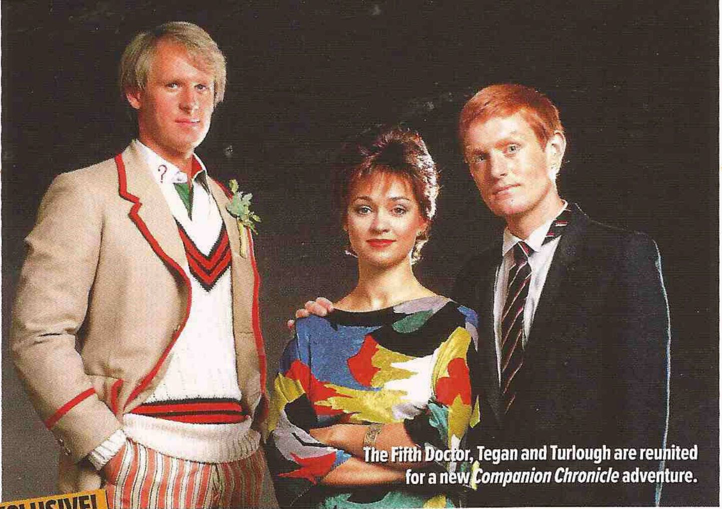
Image of the Fendahl

A week prior to the release of *Doctor Who: The Cybermen*, the 1977 story *Image of Fendahl* will be avaialble for the first time on DVD on 6 April, priced £19.35. Starring Tom Baker as the Fourth Doctor and Louise Jameson as Leela, this four-part adventure sees the Doctor encounter a nightmarish horror from the mythology of the Time Lords on late twentieth-century Earth – the gestalt entity known as the Fendahl...



The DVD features a wealth of extras, including a commentary with actors Tom Baker, Louise Jameson, Wanda Ventham and Edward Arthur; *After Image*, a documentary on the making of the story featuring Louise Jameson, Edward Arthur, Wanda Ventham, script editor Anthony Read and visual effects designer Colin Mapson; rare footage of deleted and extended scenes; photo gallery; subtitle production notes; and pdfs of *Radio Times* listings.

A full preview of the DVD will appear in **DWM** 407.



The Fifth Doctor, Tegan and Turlough are reunited for a new *Companion Chronicle* adventure.

EXCLUSIVE!

»Series Four of The Companion Chronicles confirmed for July

A fourth season of *The Companion Chronicles*, the monthly series of talking books performed by the Doctor's assistants, has been confirmed by Big Finish. It begins in July 2009 with *The Drowned World* by Simon Guerrier, a direct sequel to his story *Home Truths*, which starred Jean Marsh as Sara Kingdom.

"The response to *Home Truths* was sensational," says David Richardson, series producer. "I'd always hoped we would make a follow-up story, and Simon sent me a number of suggestions. He detailed a few new different ways of resurrecting Sara Kingdom, but I felt that we'd already found a window back to the character, and it was one that was worth exploring further. So those who enjoyed the first story should be delighted with this sequel."

Next up in August is *The Glorious Revolution* by Jonathan Morris, in which Frazer Hines returns to the role of Jamie McCrimmon. When the TARDIS materialises in the year 1688, Jamie discovers a political situation that will have grave repercussions for his own time...

While the September release has not yet been named, Richardson tells **DWM**: "It will be a Third Doctor story, that sees the return of a popular guest character from the era." Lalla Ward is back as Romana in October in *The Cholarian Effect*, in which the travellers meet a race who are searching the cosmos for a mythical figure from their own history – the Doctor himself.

Nabil Shaban is back as Sil!

The popular team of Turlough, Tegan and the Fifth Doctor is reunited in November in *Ringpullworld*, a quirky tale by Paul Magrs performed by Mark Strickson.

"Yes, Turlough is back in *Doctor Who*!" beams Richardson. "We'd been hoping to do a story with Mark for some time, but he is a successful wildlife documentary producer now, and his job takes him all over the world. I'd almost given up hope when a New Year's greeting arrived in January, together with a message saying he'd be in the UK in April. Within an hour I'd got him lined up for a studio recording, and got Paul Magrs tapping away at his keyboard to turn a script around in record time."

Bernice Summerfield (Lisa Bowerman) teams up again with the Seventh Doctor again in December for her own – as yet unnamed – *Companion Chronicle*.

"Lisa has directed most of the *Chronicles* thus far," says Richardson, "so she is long overdue the chance to star in one! We've got the producers from *Bernice Summerfield* working on this one – John Ainsworth will be directing, while Eddie Robson has written the script."

» 'Missing Season 23' stories begin recording

By the time this issue is published, the first two of the eagerly-awaited *Lost Stories*, audio adaptations of *Doctor Who* scripts commissioned but never made for television in the mid-1980s, will have been recorded.

The cast of Philip Martin's *Mission to Magnus* has been confirmed: joining Colin Baker as the Sixth Doctor and Nicola Bryant as Peri will be Nabil Shaban as Sil, reprising his role from the TV stories *Vengeance on Varos* and *The Trial of a Time Lord*. Maggie Steed (*Born and Bred*, *Jam and Jerusalem*) plays Rana Zandusia, the leader of the female-dominated planet Magnus, Malcolm Rennie (*Doctors*, *Highlander*) is the Time Lord bully Anzor, while the Ice Warriors are brought to chilling life by Nicholas Briggs and James George (*The Curse of the Daleks*).

The story was previously published by Target Books as a novelisation by Philip Martin in 1990.

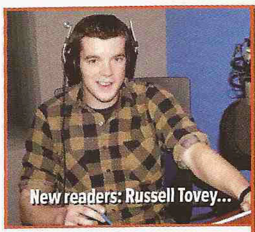
EXCLUSIVE!

»Readers for new Doctor Who audiobooks are announced

BBC Audio has announced details of some new titles which will be released later this year. Commissioning editor Michael Stevens tells **DWM**, "On 20 January Maureen O'Brien, who played the First Doctor's companion Vicki, recorded the linking narration for May's release of the TV soundtrack to 1965's *The Space Museum*, plus a bonus interview.

"William Russell, who played one of the Doctor's very first companions, Ian Chesterton, visited a London studio in the first week of February to read *Doctor Who and the Dalek Invasion of Earth*, our talking book for May. Nicholas Briggs will provide the authentic voice of the Daleks for this production, and once again there will be plenty of music and effects provided by Simon Power.

"Meanwhile, two more abridged Tenth Doctor novel readings have been completed: Bernard Cribbins (aka Donna's grandad, Wilf, in the TV series) recently recorded April's *Beautiful Chaos* and Russell Tovey (Midshipman Frame in 2007's *Voyage of the Damned*) recorded *The Eyeless*.



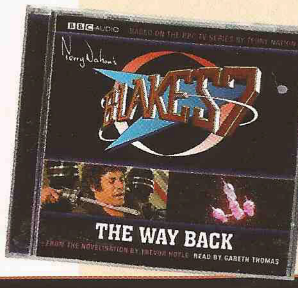
New readers: Russell Tovey...

... Bernard Cribbins...

...and Maureen O'Brien.

"In other news, we can now confirm that our next Tenth Doctor Audio Original title will be entitled *The Rising Night*, scheduled for release in July," Michael continues. "Written by Scott Handcock, it's a spooky tale of an eighteenth-century English village where darkness has reigned for weeks..." The reader for this release is yet to be confirmed.

"And finally," continues Michael, "in news which might interest some readers, two unabridged readings from Trevor Hoyle's 1977 novelisation of *Blake's 7* are published in April." For the uninitiated, *Blake's 7* was a popular sci-fi show devised in the 1970s by Terry Nation, the creator of the Daleks. *"The Way Back* is read by Gareth Thomas [Blake] and *Cygnus Alpha* is read by Paul Darrow [Avon]. Both benefit from original music and effects by Simon Power, and together they tell the story of the first four TV adventures."



» Wallinger's TARDIS on show

London's Hayward Gallery on the South Bank is currently hosting an exhibition of artist Mark Wallinger's work which includes the piece entitled 'Time and Relative Dimensions in Space', a life-size reflective sculpture of the TARDIS. For more details on the exhibition visit the Hayward Gallery website at *www.southbankcentre.co.uk/visual-arts/hayward-exhibitions*. The exhibition runs until 4 May 2009.

» Online Files

TECHNOLOGY
WHERE THE HEART IS
INSIDER INFO!

GE Fabbri has released the magazine content of *Doctor Who DVD Files* magazine online. Project Manager Ben Robinson explains, "We were contacted by loads of people who already owned the DVDs but were interested in the new magazine, so we decided to explore a new online opportunity which would also let us reach out to fans who normally wouldn't be able to get hold of *Doctor Who DVD Files*."

The site will allow unlimited access to *Doctor Who DVD Files*, with Issues 1-4 available now and a new issue added every fortnight. Subscribers will also gain access to over 200 pages from the *Battles in Time* comic strip, games, downloads and interviews. Subscription is £3 per month, or 12 months for £25. See more info at *www.dwfiles.com*.

» New DWAs

LOOK!
UNIT BERET
DOCTOR WHO
ADVENTURES
UNIT
YOU!
PACKED WITH WHO FACTS!

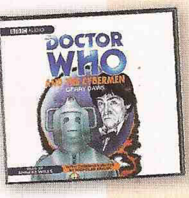
Coming up in *Doctor Who Adventures*, the weekly mag for younger readers, are free Dalek notebooks in Issue 106; UNIT facts and an interview with the Brigadier in Issue 107; and a free flip watch from *Turn Left* in Issue 108. The mag is available from newsagents price £2.10.

In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

March

THURSDAY 12



Talking Book *Doctor Who and the Cybermen* [Second Doctor, Ben, Polly and Jamie. Read by Anneke Wills] BBC Audio £17.99

Talking Books *Shining Darkness* [read by Debbie Chazen], *Ghosts of India* [read by David Troughton], *The Doctor Trap* [read by Simon Messingham] [Tenth Doctor and Donna] BBC Audio £9.99 each

MONDAY 16

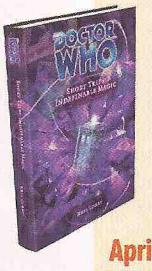
DVD *Attack of the Cybermen* [Sixth Doctor and Peri] 2|entertain £19.35

THURSDAY 26

Book *The Darksmith Legacy 4: The Depths of Despair* [Justin Richards] Penguin £4.99

ALSO THIS MONTH

Audio Drama *Key 2 Time: The Chaos Pool* [Fifth Doctor and Amy] Big Finish £14.99



Audio *The Companion Chronicles: Resistance* [Polly] Big Finish £8.99

Book *Short Trips: Indefinable Magic* [Short story collection by various authors, edited by Neil Corry] Big Finish £14.99

April

THURSDAY 2

DWM 407 Panini £3.99

MONDAY 13

DVD *Doctor Who: The Cybermen* [contains *Rise of the Cybermen/ The Age of Steel, Army of Ghosts/ Doomsday* plus exclusive extras] 2|entertain £15.65

THURSDAY 16

Books *Prisoner of the Daleks* by Trevor Baxendale; *Judgement of the Judoon* by Colin Brake; *The Slitheen Excursion* by Simon Guerrier [Tenth Doctor] BBC Books £6.99 each

THURSDAY 30

Book *The Darksmith Legacy 5: The Vampire of Paris* [Stephen Cole] Penguin £4.99

ALSO THIS MONTH

DVD *Image of the Fendahl* [Fourth Doctor and Leela] 2|entertain £19.35

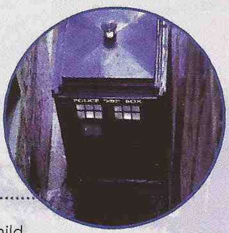
Audio Drama *The Magic Mousetrap* [Seventh Doctor, Ace and Hex] Big Finish £14.99

Mags *Doctor Who Adventures* [every Thursday] BBC Magazines £2.10 each

All release dates are subject to change, and all prices are RRP.

Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...



DOCTOR WOMB

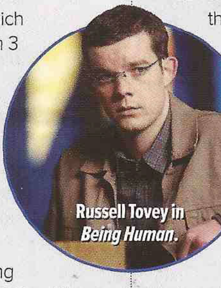
Matt Smith as Dan Twentyman in BBC Two's *Moses Jones*.

Matt Smith, seen last month in BBC Two's *Moses Jones*, has been cast in futuristic cloning feature film *Womb*, likely playing Bond girl Eva Green's dead husband. Shooting takes place on the North Sea coast during March. *That Face*, in which Matt co-starred at London's Duke of York's Theatre last year, has an Oliver Theatre Awards Best New Play nomination on 8 March. Sadly, **David Tennant**'s back injury meant an insufficient number of the nominating judges viewed his West End *Hamlet* performance to secure him selection (but he shared the Critics' Circle Theatre Best Shakespearean Performance prize with **Sir Derek Jacobi** on 29 January). BBC Two aired Matt's performance in *Moses Jones* from 2 to 16 February. In January, Northampton Borough Council applauded Great Billing-local boy Matt for securing his new great billing.

BACK RELIEF

David Tennant co-hosts the first hour of BBC One's *Comic Relief* (with **Peter Purves** involved in *Let's Dance*) on 13 March, having narrated *Comic Relief: The Fools' Guide*, which included **Catherine Tate**, on 3 February. David introduces and contributes Shakespeare sonnets on Naxos Audiobooks' *From Shakespeare – With Love* on 1 April, and if voted his picture could adorn the Shakespeare Birthplace Trust's forthcoming Shakespearean heroes exhibition. He has narrated various adverts for the charity War Child.

David, with **Freema Agyeman** and **John Simm**, attended the *Radio Times* Covers party on 22 January – pictures were included in the February 7 to 13 edition.



Russell Tovey in *Being Human*.

COMPANION CORNER

Having spoofed **David Tennant** on *The Sunday Night Project* on 18 January, **Catherine Tate** returned two weeks later for Martin Sheen's edition. She also performed at Geoffrey Perkins' memorial service on 6 February. *The South Bank Show Awards* on 20 January (ITV1 28 January) saw **Freema Agyeman** present the Diversity prize, while **John Simm**, unhurt after a serious car accident a week earlier, joined the team of *The Devil's Whore*, which won Best Drama. **Billie Piper** is planning her own production company and will be an executive producer on *Secret Diary of a Call Girl* Series Three, although she intends to reduce her acting workload thereafter to devote more time to her son.

YES HE COULD

Noel Clarke carried off BAFTA's Rising Star Award at London's Royal Opera House on 8 February (**Bob Baker**'s *Wallace and Gromit: A Matter of Loaf and Death* won Short Animation). Noel appears in Rome-era action movie *Centurion*, which began shooting in Scotland and London on 22 February. **Gugu Mbatha-Raw** follows up her *Gethsemane* tour playing Ophelia in a new *Hamlet* production at London's Donmar Warehouse from 29 May to 22 August alongside **Penelope Wilton**, **Ron Cook** and **Kevin McNally**.

THUNDERING TYPHOONS

Filming on *The Adventures of Tintin: Secret of the Unicorn*, based on **Steven Moffat**'s script and directed by Steven Spielberg, has commenced with Jamie Bell having replaced **Thomas Sangster** as Tintin. **Russell T Davies** appears at the 25 to 27 March Celtic Media Festival 2009 in Caernarfon. **Susie Liggat** has produced two-part Africa drama *Sweet Delta* for BBC Two. **Toby Whithouse**'s *Being Human*, starring **Russell Tovey**, ended its BBC Three run on 1 March. **Colin Teague** was a director, **Matthew Bouch** produced and **Julie Gardner** executive produced. Gardner fulfils the same on BBC One's *Mistresses* running until 24 March with **Tracy-Ann Oberman** as Henrietta in Episode Five.

McGANN COMEDY

Paul McGann is the Vicar in comedy horror picture *Lesbian Vampire Killers* released on 20 March and plays Stan in Canadian movie *The Odds*. **Sylvester McCoy** continues to tour in *Little Shop of Horrors* with dates from 7 March to 11 April in Cambridge, Cardiff, Billingham, Sheffield and Glasgow. **Louise Jameson**, who has set up Sunday Drama Colleges in Tunbridge Wells and Eastbourne, tours in *Women on the Verge of HRT*, while **Nicola Bryant** has continued as Laura Baxter in *Don't Look Now*.

JOHN'S GOT TALENT

John Barrowman's new BBC One Saturday night entertainment show is *Tonight's the Night*, to run for six weeks, seemingly mixing *Jim'll Fix It* and *Britain's Got Talent*. His successful *Robin Hood – A Pantomime Adventure* will run at Cardiff's New Theatre from 12 December 2009 until 24 January 2010.

John's getting ready for more Saturday night fun...

AUTOBIOGRAPHIES

Peter Purves' *Here's One I Wrote Earlier* was published on 10 February. **Anneke Wills**' second volume, *Naked*, is available in April, while *Deborah Watling: The Autobiography* arrives this summer.

QUICKIES

David Morrissey appears in Channel 4's *Red Riding* during March. **Kylie Minogue** co-presented the Brits on 18 February. **Paul Cornell**'s adaptation of Iain Banks' *The State of the Art* airs on Radio 4 in March. **Nicholas Courtney** and **Terry Molloy**'s *The Scaryfiers: For King and Country* is on Radio 7 until 15 March.

OBITUARY

Former Windmill Girl **Linda Carroll**, a crowd extra in *Snakedance*, died recently aged 86. **Terry Bennett**, an extra in *Delta and the Bannermen*, also lately passed away aged 46.

Tom Spilsbury reports on *Doctor Who Confidential*'s and *The Sarah Jane Adventures*' ratings...

7 million viewers tune in for the Eleventh Doctor...

It might have only been a programme to make an *announcement* about a piece of casting for another TV programme, but a peak of seven million viewers tuned in to BBC One on Saturday 3 January, to see Matt Smith confirmed as the Eleventh Doctor, in a special edition of *Doctor Who Confidential*.

This special episode – *The Eleventh Doctor* – was shown at 17.35 on Saturday 3 January, with only 24 hours' worth of publicity before the screening of the episode itself. The average audience throughout the 35-minute programme was **6.30 million** viewers, with the seven million peak coming towards the end of the show, as Matt Smith was revealed as the actor taking on the role of the Eleventh Doctor in 2010.

Amazingly, this figure is higher than some recent episodes of *Doctor Who* itself, and it's particularly remarkable in the early evening slot, up against FA Cup football on ITV1. (The match, between Preston North End and Liverpool averaged 4.51 million viewers, and peaked at around five million during *Confidential*'s running time.)

It is far and away the most watched edition of *Doctor Who Confidential* ever – the programme normally transmits on BBC Three, of course, with an average audience of around one million. Perhaps even more remarkable is the fact that *Doctor Who Confidential* managed to attract a slightly higher audience than the first episode of ITV's high profile new series *Demons*, shown later in the evening. The sci-fi/fantasy show starring Philip Glenister and Mackenzie Crook attracted an audience of 6.27 million viewers, although later episodes saw a drop to around four million.

Doctor Who Confidential was the 27th most-watched programme of the week across all channels, with *Coronation Street* leading the way at the top of the chart (10.16 million on New Year's Day), with a new episode of BBC One's *Jonathan Creek*, co-starring *Doctor Who* audio companion Sheridan Smith, close behind with 9.91 million.

MATT SMITH
The Eleventh Doctor
PIERS WENGER
Executive Producer, Doctor Who Series 5
JANE TRANTER
Controller, BBC Fiction
JULIE GARDNER
Head of Drama, BBC Wales
STEVEN MOFFAT
Head Writer, Doctor Who Series 5
RUSSELL T DAVIES
Head Writer, Doctor Who, Series 1-4
DAVID TENNANT
The Doctor

Meanwhile, as promised, below you can see a checklist of the ratings for Series Two of Children's BBC's *The Sarah Jane Adventures*. The figures for the BBC One screening were slightly lower for Series Two than they had been for Series One (for which every episode attracted at least one million viewers), although it should be pointed out that the Series Two episodes were shown around half an hour earlier, at a time when some children would still have been returning home from school. The figures for the CBBC 'first look' screenings were comparable to those for Series One, and topped the CBBC Channel's chart each week.

Overall these are extremely good figures for CBBC and for the timeslot, so it's clear to see why the show has been rewarded with a third run of adventures for later in 2009.

Of course, these days, ratings for the TV broadcasts only tell part of the story. If you miss an episode, it's easy to catch up online. *The Sarah Jane Adventures*' figures on the CBBC iPlayer managed to outrank every other CBBC show by a huge distrance. Once broadcast on television, each Series Two episode was available for download for the duration of the rest of the series. By the end of 2008, *The Last Sontaran* Part 1, for example, had been seen by a further 190,477 viewers. Later episodes had been available for a shorter amount of time, but every episode had managed at least 50,000 iPlayer hits, with many soaring past the 100,000 barrier.

The *Sarah Jane* website was also extremely popular, recording more activity during Series Two's broadcast than the sites for any other CBBC show, such as *Blue Peter* and *Scorpion Island*. The *SJA* website had a weekly average of 74,000 unique users in the UK, almost double that of its nearest rival.

Of course, *The Sarah Jane Adventures*' biggest audience yet may be about to come on *Comic Relief* night...

Sarah Jane leaves the opposition trailing...

The Sarah Jane Adventures: Series Two Ratings

EPISODE	TRANSMITTED ON CBBC	Rating	TRANSMITTED ON BBC ONE	Rating
1 **The Last Sontaran – Part 1**	N/A	N/A	29 September, 16:35	0.82m
2 **The Last Sontaran – Part 2**	29 September, 17:15	0.48m	6 October, 16:35	0.73m
3 **Day of the Clown – Part 1**	6 October, 17:15	0.51m	13 October, 16:35	0.60m
4 **Day of the Clown – Part 2**	13 October, 17:15	0.44m	20 October, 16:35	0.76m
5 **Secrets of the Stars – Part 1**	20 October, 17:15	0.52m	27 October, 16:35	0.86m
6 **Secrets of the Stars – Part 2**	27 October, 17:15	0.51m	3 November, 16:35	0.70m
7 **The Mark of the Berserker – Part 1**	3 November, 17:15	0.53m	10 November, 16:35	0.87m
8 **The Mark of the Berserker – Part 2**	10 November, 17:15	0.63m	17 November, 16:35	0.87m
9 **The Temptation of Sarah Jane Smith – Part 1**	17 November, 17:15	0.48m	24 November, 16:35	0.72m
10 **The Temptation of Sarah Jane Smith – Part 2**	24 November, 17:15	0.59m	1 December, 16:35	0.89m
11 **Enemy of the Bane – Part 1**	1 December, 17:15	c0.5m	8 December, 16:35	0.94m
12 **Enemy of the Bane – Part 2**	8 December, 17:15	c0.5m	15 December, 16:35	0.82m

Figures: BARB

DVD PREVIEW

David Darlington talks to DVD producer John Kelly about creating the extras for *Attack of the Cybermen*...

The Cryon game: Flast (Faith Brown) and the Doctor (Colin Baker).

DISC INFO

FEATURING The Sixth Doctor (Colin Baker) and Peri (Nicola Bryant)
WRITTEN BY Paula Moore
FIRST BROADCAST 5-12 January 1985

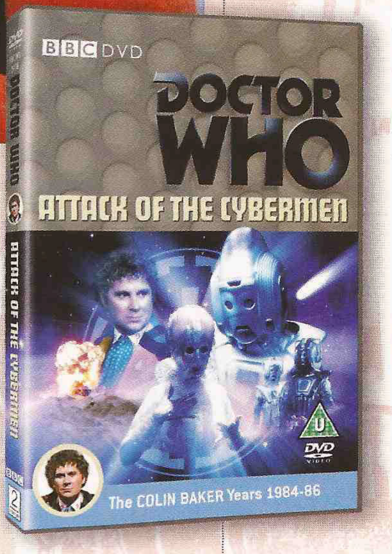
THE STORY On Earth in 1985, it seems that the Doctor's old enemy, Gustave Lytton, has allied himself with the Cybermen – who have devised a scheme which could destroy the web of time and bring the human race to its knees...

EXTRA FEATURES

- Audio Commentary featuring stars Colin Baker and Nicola Bryant and guest stars Terry Molloy and Sarah Berger
- *The Cold War*: the making of *Attack of the Cybermen*
- *The Cyber Story*: a brief history of the Cybermen
- *The Cyber-Generations*: a gallery of Cybermen through the history of the series
- *Human Cyborg*: an interview with Professor Kevin Warwick, who has used himself as a human guinea pig for cybernetic implant experimentation
- Trails and Continuity
- Photo Gallery
- Subtitled Production Notes
- Isolated Score
- *Radio Times* PDF listings plus a 1969 article from *The Listener* magazine by Cyberman co-creator Kit Pedler
- Easter Egg
- Coming Soon: *Image of the Fendahl*

» Attack of the Cybermen

DVD 2entertain | **CERT** U | **PRICE** £19.99 | **OUT** 16 March 2009



"Attack of the Cybermen," declares John Kelly, who produced the main *Cold War* documentary on this set, "has been knocked from pillar to post in fan discussions in recent years. But I first saw the story when I was six years old back in 1985, and I loved it. I thought it was really exciting, and came away with some wonderful images ingrained in my mind. Nowadays, I am perhaps somewhat more aware and less forgiving of its undoubted flaws, but still retain a great deal of affection for it."

Does this enthusiasm manifest itself in any sense of defensiveness? Certainly both star Colin Baker and script editor Eric Saward seem keen to 'champion' the story in the face of tacit criticism during the documentary... "I don't think I've tried to mount a defence, as such," Kelly muses, "but in the same manner as my documentary on the *Timelash* DVD, I wanted to push the more positive aspects of the serial. The location work is excellent, and Part One holds together well. The flip side is that there are some glaring flaws in the story, which you also have to cover. But it's only a television programme, so why not?"

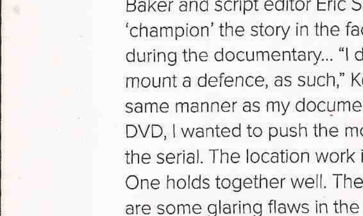
A key aspect of the production of *Attack*, which has finally been unequivocally addressed, is the question of who actually wrote the script – the name 'Paula Moore', as seen in the credits and above, seemingly belonging to nobody in particular... "There was no doubt that the authorship issue simply *had* to be addressed in the documentary," Kelly insists. "It's possibly the most interesting aspect for the fans. Eric may well have been cagey about this topic in the past, but he was quite happy to tell me what actually happened, it didn't take any huge amount of prompting. The only unfortunate thing is that he rather contradicts the view of [unofficial continuity adviser] Ian Levine, which is also represented in the documentary via clips shot by Ed Stradling for the *Trial of a Time Lord* set."

Talk of the *Trial* season brings another issue into focus: now that so many stories have been released onto DVD, is there much left to say about 'behind the scenes' issues which is not just day-to-day minutiae of production? "I have little doubt that *The Cold War* covers some ground already well examined in my documentary on *Revelation of the Daleks* and Ed Stradling's piece on *Trial*," admits Kelly. "You do have to be wary of repeating stories, *ad nauseam*, throughout the range but, on the other hand, you also need to be aware that some people won't have bought all the discs, so you also need to cater for them too. Effectively, you're aiming to please two completely different audiences. And it helps that this was a very active era of *Doctor Who* behind the scenes!"

Unfortunately, many contributors to that active era died at tragically young ages, including quite a few of the guest cast for this story. "*Attack* is one of those stories where many key players are now deceased," Kelly agrees. "Aside from producer John Nathan-Turner, we're missing some notable actors like Maurice Colbourne, Brian Glover and Michael Attwell. In their absence, I do feel it necessary that a documentary like mine should devote a little time to these actors, because they were such striking performers and did great work. By the way, you must watch Attwell as Bill Sykes in the BBC's 1985 production of *Oliver Twist*. He's outstanding!"

> "The issue of the authorship of the story simply *had* to be addressed in the documentary..."

With such unavoidable absences, it seems that Kelly and his colleagues will sometimes go to some unexpected lengths to procure input from those still around to have their say: "Director Matthew Robinson's interview was shot in Cambodia," the producer reveals, "where he's now in charge of a video production company. I didn't have the funds to fly out there myself, so I emailed Matthew a list of questions, and his own crew shot the interview themselves! I'd seen Matthew's contribution to the *Resurrection of the Daleks* DVD, and desperately wanted him for my documentary. He's very enthusiastic and was certainly a step above the standard BBC director of the time..." DWM


Human Cyborg.

The Cyber Story.

COLIN BAKER
The Doctor

AUDIO PREVIEW

It's the big one! As the *Key 2 Time* season reaches its sensational climax, **David Darlington** find out more...

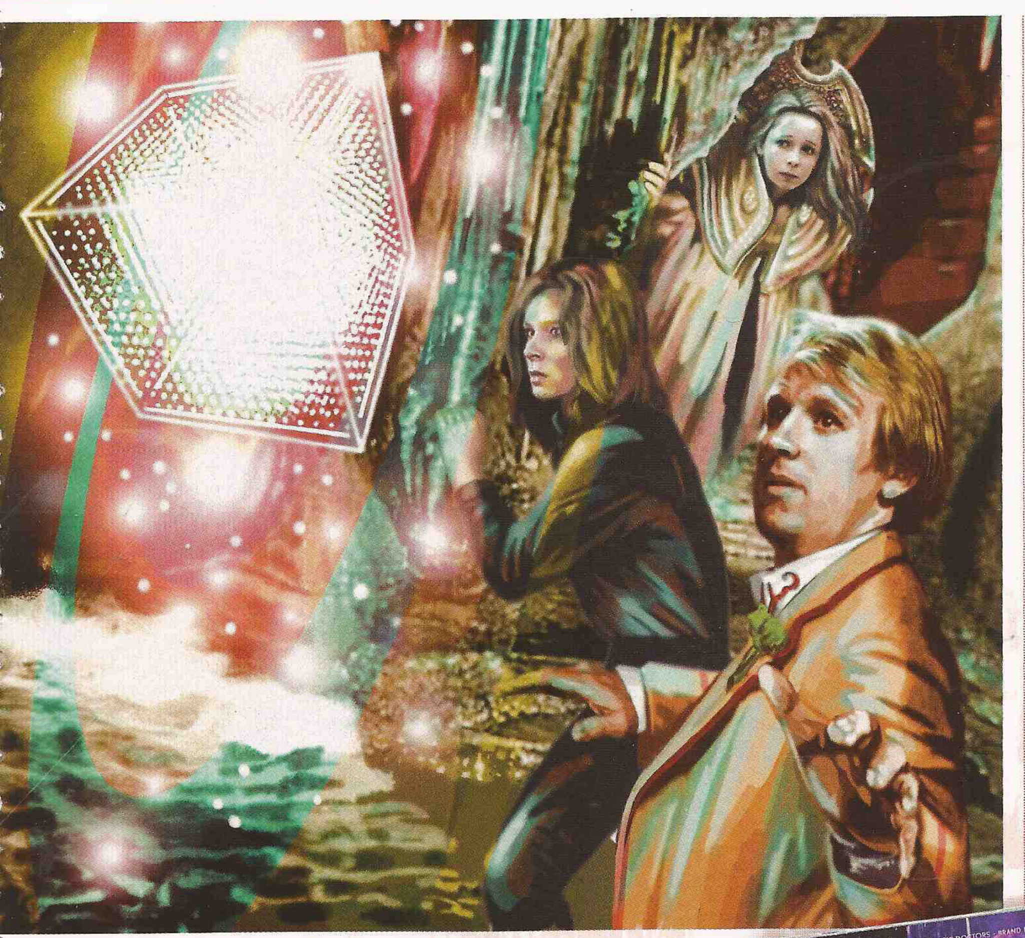


Illustration **BRIAN WILLIAMSON**

IN A NUTSHELL...

"THE DISCIPLES OF CHAOS ARE GATHERING FROM THE FURTHEST reaches of the universe..."

The ageless leader of a dying race believes that salvation lies within The Chaos Pool, a place that even the Guardians of Time have been unable to locate. As the end of everything approaches, old friends and enemies reveal themselves and the final battle between the forces of Chaos and Order ignites...

THE CHAOS POOL is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF
CREDIT CARD HOTLINE: 01628 824 102
EMAIL: mailorderenquiries@bigfinish.com

BIG FINISH

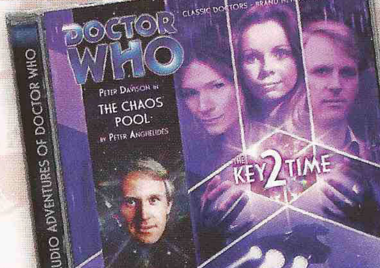
»The Chaos Pool

WRITTEN BY Peter Anghelides | **STARRING** Peter Davison, Ben Jones, David Troughton and Lalla Ward, with Ciara Janson as Amy **AUDIO DRAMA** Big Finish | **PRICE** £14.99 | **OUT** March 2009 | **AVAILABLE** www.bigfinish.com

And so the *Key 2 Time* season of audio adventures winds towards its much-anticipated finale, with a suitably climactic story which has – in some ways – been rather a long time coming...

"I was originally asked to be involved in the very first series of Big Finish's *Doctor Who* audio stories, back in 1999," the writer of *The Chaos Pool*, Peter Anghelides, reveals. "Foolishly, I told them at the time that I was too busy. So it's taken me ten years to get another chance! However, they have kindly asked me to do a variety of short stories for them over the years, and I provided the concluding episode of their first series of *Sarah Jane Smith* audios, which starred Elisabeth Sladen."

He's devised a few other audio tales as well, including a couple of recent 'audio original' stories for BBC Audiobooks. "Well, *Pest Control* and *The Time Capsule* are straight audio readings, so you've always got in mind that the presentation will be a single performance, and you're looking to give the solo performer opportunities to shine. At the beginning of 2008, I was working on a similar project which was a *Companion Chronicles* audio, *Ferril's Folly*, set during the original Key to Time season. I didn't know then that Big Finish was doing a sequel, but they seemed to like my *Companion Chronicle* work, and it turned out they were looking for someone to bring this new trilogy to a conclusion. And subsequently they've deferred *Ferril's Folly* into next year."



Does the ongoing, large-scale nature of a serial season such as this present fresh challenges over and above those faced on a regular adventure?

"The other writers, Simon Guerrier and Jonathan Clements, had been involved for several months by the time I got involved," Anghelides reveals, "so I was able to see their outlines before I came up with my proposal. I circulated my outline and drafts around to Simon and Jonathan as well as producer David Richardson and script editor Alan Barnes – and as I wrote, I looked for links to the other stories, and I was able to incorporate elements from those into mine. I was especially pleased with one thing I revisited from Simon's story, and he returned the compliment when he used something of mine in his *Companion Chronicles* prequel to the series, *The Prisoner's Dilemma*, which he wrote afterwards. Oh, and I cheerfully stole one particularly good piece of dialogue that he suggested!"

There was something of a mixed response to the climax of that original Key to Time series back in 1979; some fans back then complained that the climax wasn't suitably climactic! Did Anghelides feel an extra weight of responsibility, in that his final episode needs to function as the concluding one of twelve, not just of four? "The finale of that original Key to Time season is full of delights!" the writer insists. "I was a teenage *Doctor Who* fan when it was first shown, and I'd forgotten how delicious that Doctor-Romana partnership is – the frisson of initial mistrust, then grudging respect, and finally an effective partnership, teasing or colluding when they encounter other people.

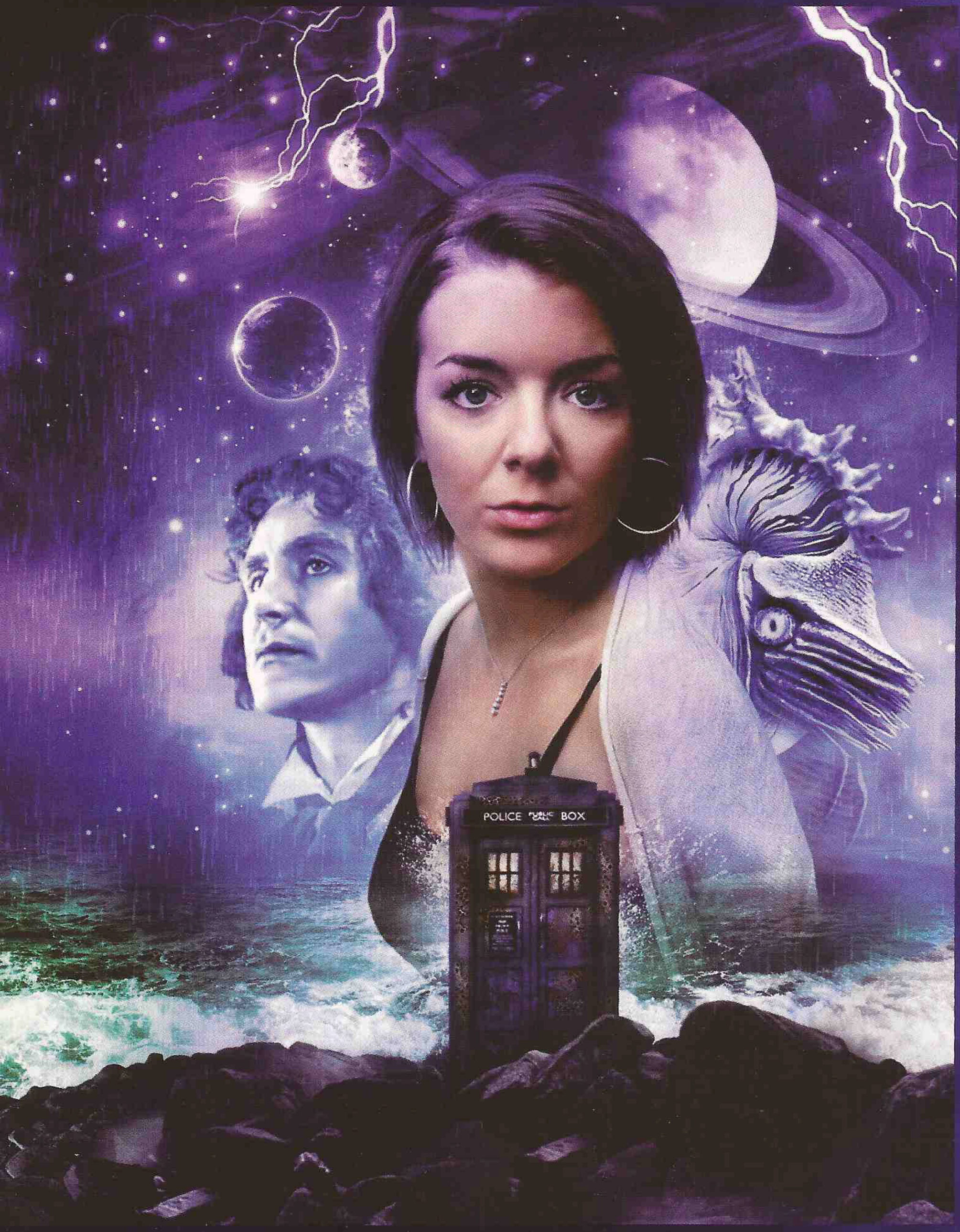
"I also *loved* that turn by Tom Baker in the final episode of *The Armageddon Factor* – the Doctor's use of the Key, his defiance of the Black Guardian, his 'evil' act, his compassion for poor Princess Astra, his delight and mischief in escaping at the end – all wonderful stuff. And in the series overall, there was an enjoyable unpredictability about just what the segments were, and when in the story they'd be discovered. I think that's handled extremely well in this new audio series, too – Jonathan's script has a particularly fine speech about it. That was the challenge with *Key 2 Time* – to be as inventive as the original, without repeating it!" DWM

Lalla Ward returns to *Doctor Who* as Madam President in the *Key 2 Time* series.

"Once more, there's the unpredictibility as to just what and where the segments are..."

AUDIO PREVIEW

A brand new series of audio adventures for the Eighth Doctor starts this month! **David Darlington** finds out more...

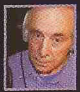


Doctor Who: The Eighth Doctor and Lucie Miller – Series Three

A new series of *Doctor Who* adventures is stepping in to help plug the gap left by the absence of a full TV series this year – presenting the latest run of Eighth Doctor and Lucie adventures as a series of episodic stories in weekly, downloadable instalments. "We decided to do 25-30 minute episodes this time," explains Big Finish's executive producer Nicholas Briggs, "to convey a real sense of an ongoing series. We all took to the format immediately. We're all long-time *Doctor Who* fans here, so we instinctively think of *Doctor Who* episodes as being 25 minutes long..."

"Plus – now, we've got cliffhangers!" notes script editor Alan Barnes. "*Fantastic* cliffhangers!"

Briggs agrees. "I think the audience anticipation of how the cliffhanger is going to be resolved is something that people will really enjoy..."



3.1 Orbis

Written by Nicholas Briggs and Alan Barnes
Directed by Nicholas Briggs
Starring Andrew Sachs (*Fawlty Towers, Doctor Who: The Boy That Time Forgot*), Laura Solon (*Harry and Paul, Laura, Ben & Him*)

> The Doctor has fallen to his death. His companion, Lucie Miller, has returned to her life on Earth, grief-stricken. Then, one night, an alien visitor arrives at her front door and shoots her. Could it be that Lucie's days with the Doctor are *not* over... ?

NICHOLAS BRIGGS: "Lucie thinks the Doctor is dead, but the Doctor has made another life for himself. If you've seen the old Western *Shane*, it's a little like that – the gunslinger has hung up his guns and retired. But as this is *Doctor Who*, there's a ghastly alien threat about to drag him back into action..."
ALAN BARNES: "It's a Western, really – *Shane* meets *Waterworld*! It's got transsexual oyster monsters, and it contains the single best – or worst – pun I've ever gotten away with."
BARNABY EDWARDS (Casting Director): "Andrew Sachs plays an hermaphroditic mollusc with a mission! Andrew's a national treasure and he clearly had a ball playing the part."
LISTEN OUT FOR...
- The Doctor and Lucie finally meeting again. It's not what you might expect...
- Someone being really rude about the Doctor. "An annoying little tick," apparently...

3.2 Hothouse

Written by Jonathan Morris
Directed by Barnaby Edwards
Starring Nigel Planer (*The Young Ones, Hogfather, The Color of Magic*), Lysette Anthony (*Krull, The Bill, Dark Shadows, Doctor Who: Assassin in the Limelight*)

> Somewhere in the south of England stands the Hothouse. Five vast, state-of-the-art biodomes, all steel and glass. Inside, rock star turned environmental activist Alex Marlow has a plan to save the world from climate change. By any means necessary...

ALAN BARNES: "It's a twenty-first-century rethink of 1976's *The Seeds of Doom*! And quite unusual in that it's a story where everybody wants to save the world... except, possibly, the Doctor!"
JONATHAN MORRIS: "A dark, grisly, 'green technologies' eco-thriller set in the near future. With Krynoids. As directed by Danny Boyle."
BARNABY EDWARDS: "Nigel Planer confessed to being a big *Doctor Who* fan as a boy, so he was delighted to be involved."
LISTEN OUT FOR...
- A quote from a 1979 edition of TV show *Animal Magic*, featuring Tom Baker.
- Unusual deployment of a fire extinguisher ("Sheridan enjoyed the scene so much she was pretending to hold a fire extinguisher while recording her lines," reveals the writer).

3.3 The Beast of Orlok

Written and directed by Barnaby Edwards
Starring Miriam Margolyes (*The Black Adder, Harry Potter and the Chamber of Secrets, Jam and Jerusalem*), Samuel Barnett (*The History Boys, Beautiful People*), Peter Guinness (*Sleepy Hollow, EastEnders, Doctor Who: The Holy Terror*)

> Germany, 1827. The town of Orlok is under a curse, haunted by the memory of a spate of grisly murders that shattered the community 20 years before. At the time, townsfolk blamed the legendary Beast of Orlok, a nightmarish creature from medieval folklore. And now, it seems, the Beast has returned. The Doctor and Lucie find themselves in a decidedly grim fairytale...

BARNABY EDWARDS: "In keeping with the 'Hollywood Gothic' feel, I wanted to do a full-blown filmic montage in the style of those Universal Studios horror movies like *The Bride of Frankenstein*."
ALAN BARNES: "It's a pitch-perfect pastiche of the 1930s Universal horror films. Boris Karloff was not available, alas..."
LISTEN OUT FOR...
- Miriam Margolyes as a no-nonsense landlady with a sharp tongue and a mean left hook.
- An unprecedented cameo by Nick Briggs!

3.4 Wirrn Dawn

Written and directed by Nicholas Briggs
Starring Colin Salmon (*Doctor Who: Silence in the Library/Forest of the Dead, Party Animals*), Daniel Anthony (*The Sarah Jane Adventures*)

The Doctor and Lucie land right in the middle of one of the human race's bloodiest periods of history. Trying to make a difference here would be like standing up and calling for a cease-fire on the Somme – certain death... or worse. Survival can be a messy business...

NICHOLAS BRIGGS: "The Wirrn, from the 1975's *The Ark in Space*, are brilliant! They're more sophisticated than just bad guys. They have a purpose and a right to survive..."
ALAN BARNES: "If *The Ark in Space* was *Alien* five years before the fact, then this is the obvious next step!"

LISTEN OUT FOR...

- Lucie Miller, adrift in space, seeing the horror of war unfolding before her eyes ("Sheridan does a fantastic job," reckons Nick Briggs).
- Colin Salmon as a hard-bitten starship trooper – his duty: to eliminate all Wirrn from the universe...

3.5 The Scapegoat

Written by Pat Mills
Directed by Nicholas Briggs
Starring Samantha Bond (*The Sarah Jane Adventures*, *Outnumbered*, *Distant Shores*), Clifford Rose (*Doctor Who: Warriors' Gate*, *Kessler*, *GBH*), Christopher Fairbank (*Auf Wiedersehen Pet*, *Tess of the D'Urbervilles*), Paul Rhys (*Bonekickers*, *Spooks*)

Ladies and gentlemen, it is my privilege to present to you the star of the *Theatre des Baroque*! A man who has died on stage near ten thousand times! The Most Assassinated Man in the World... Max Paul! And joining him, in a playlet we call *The Executioner's Son* – from Blackpool, England: the enchanting Lucie Miller! Should you feel faint, or nauseous – never fear. Tonight, we have a Doctor in the house! Just pray he lasts 'til the interval...

ALAN BARNES: "The Theatre de Grand Guignol gets the *Moulin Rouge* treatment... with less Nicole Kidman, and a lot more Nazis! Writer Pat Mills and I worked very hard to get the feel of a night at the Grand Guignol, where grotesque horror items alternated with broad comedy sketches..."
NICHOLAS BRIGGS: "We have Clifford Rose playing a Nazi! Of course!"

LISTEN OUT FOR...

- The 'show-off cast of the season'!
- Lucie Miller acting out an execution scene – observed by strange goat creatures...

3.6 The Cannibalists

Written by Jonathan Morris
Directed by Jason Haigh-Ellery
Starring Phil Davis (*Doctor Who: The Fires of Pompeii*, *Bleak House*, *Rose and Maloney*), Phil Jupitus (*Never Mind the Buzzcocks*, *QI*)

The Haven hangs in space – a vast star city, devoid of life. Organic life, that is. From their high spire, looking out over silent streets and empty plazas, the Assemblers are waiting for the day when the humans arrive. When the TARDIS brings the Doctor and Lucie to the Haven, it seems like Assemblers' long wait might be over. Except – they're headed for the lower levels. They don't want to do that. That's where the Cannibalists live...

JONATHAN MORRIS: "It's a dark, grisly, *2000 AD*-ish story about a space city inhabited by robots. As directed by Terry Gilliam."
ALAN BARNES: "It's a Disney Pixar movie gone horribly, horribly wrong!"

LISTEN OUT FOR...

- Robot discussions as to whether Lucie has the correct physiognomy to be classified as 'human'...
- Robot poetry!

The Wirrn return in the third adventure, *Wirrn Dawn*...

3.7 The Eight Truths
3.8 World Wide Web

Written by Eddie Robson
Directed by Nicholas Briggs
Starring Stephen Moore (*The Hitch-Hiker's Guide to the Galaxy*, *The Queen's Nose*), Sophie Winkleman (*Peep Show*, *Harry & Paul*, *Robin Hood*), Sanjeev Bhaskar (*The Kumars at No.42*, *Goodness Gracious Me*)

London, 2012. The Doctor's looking for a lost space probe. Lucie Miller's feeling just plain lost, on a world she no longer quite belongs to. As humankind counts down the last days of its existence, the Doctor races to unmask the Eightfold Truth – and uncovers an old and deadly enemy.

NICHOLAS BRIGGS: "These are essentially one long, four-episode, two-CD release story. Earth's population is about to encounter some problems of the eight-legged variety."

LISTEN OUT FOR...

- Lucie Miller starting to enjoy being a disembodied voice!
- The Doctor walking into Mission Control and taking over without anyone noticing...

...and the Krynoids are back in Hothouse!

> **"There's a feeling of something extra special about the Eighth Doctor's adventures..."**

"I love all our work with all the Doctors," Nicholas Briggs concludes, "but there is a feeling of something extra special about the Eighth Doctor's adventures. When [former range producer] Gary Russell started them back in 2000, he had the excitement of creating 'new *Doctor Who*' going forward, with that feeling that he was creating the genuine 'future' of *Doctor Who*. With the return of the TV series, that's changed. We know that our Eighth Doctor will turn into Christopher Eccleston's Ninth Doctor one day. However, McGann's Doctor seems to belong less to the original 26-year run of the TV series, and has far more in common with Chris and David's Doctors – and, in that way, I see these Eighth Doctor adventures as a fantastic 'stepping on' point for listeners new to the audio adventures..."

The stories will be released for download from www.bigfinish.com every Saturday night at 6pm GMT, for 16 consecutive weeks, from Saturday 7 March. Each complete two-part story will subsequently also be available on CD, with one per month being released from March. DWM

GALAXY FORUM

Send your letters to... Galaxy Forum,
Doctor Who Magazine, Brockbourne House,
Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

Ever the pro, John Scott Martin improvises when his Dalek top goes missing.

Letter of the Month...

He wasn't the first or the last, but to everyone who knows anything about *Doctor Who*, John Scott Martin will forever be the king of the Dalek operators. We new boys just try our best to do him justice.

When we tell people in our profession what we do in Cardiff, an astonishing number will respond without any prompting: "Oh, so you're the new John Scott Martin!" On set, we've sometimes indulged in a spot of good-natured competition over which of us can truly claim such an accolade. And of course, the answer is that none of us can. John was the Dalek supreme, and he always will be. Our plungers are raised in salute to a legend.

BARNABY EDWARDS
NICHOLAS PEGG
DAVID HANKINSON
ANTHONY SPARGO
DAN BARRATT

DWM pays tribute to John on page 34.

"John Scott Martin will forever be the king of the Dalek operators..."

Welcome back! Last issue's article, *Reality TV*, prompted the biggest response DWM has had to a feature in quite some time...

■ BACK TO REALITY

I found Jonathan Morris' article, *Reality TV*, on the problems of maintaining *verisimilitude* in the *Doctor Who* universe interesting, and felt he made some good points. But there was one point at which I felt he was talking complete nonsense, where he stated that 'audiences don't care about what happens to people who live in parallel universes of the imagination; they care about people who live in universes which closely resemble their own.'

Right. That's why no-one was interested in the *Lord of the Rings* movies. It's why *Discworld* novels languish unsold. It's why no-one's ever successfully made a TV series set in a possible future.

Don't get me wrong; I see what he's saying about part of the *Doctor Who* paradigm being that it looks (superficially) like the real world, and I agree. But in the process he seems to be saying all fiction which doesn't do this has got it wrong, and that plainly isn't the case. Which is just as well, because I honestly don't think 'Just like the real Earth, but with aliens' is sustainable, no matter what.

Of the options Jonathan suggests, to 'continue' seems to me to be the only option; to accept that *Doctor Who* is now set in a world that knows about aliens, and *verisimilitude* comes from people reacting the way we think we would (or, if companion material, the way we'd like to *think* we would) in that situation.

DAVID KENNEDY EMAIL

I hadn't realised how much I missed features like *Reality TV* until I read **DWM** 405. A great big article on one particular aspect of the show throughout all its eras, with some entertaining factoids and an examination of how to keep a fictional universe going while also making a fun TV series.

I really hope we can get more of this stuff during the 'Year o' Specials'. The more things that show the programme's history as one big ongoing story, the more people brought in by the current series are likely to find something they love in the original run.

NEIL STEWART GLASGOW

Regarding the article *Reality TV*: It didn't mention the elasticity of reality and its ability to snap back to the *status quo*. Take the words alien, invasion, incredulity, panic and breakdown. Now substitute them with the words winter, snow, incredulity, panic and breakdown to see proof of this. Strangely, both cases are more prevalent in the south of England.

MARTIN WATTON EMAIL

While reading the article *Reality TV* in **DWM** 405 when I realised writer Jonathan Morris had missed out a vital point on why events in the past in the *Doctor Who* universe keep changing. It is explained in a scene in 2005's *The Unquiet Dead*, in which Rose disagrees with the Doctor and Gelth's plan to possess the dead to keep the Gelth alive. Rose declares that in the present there are no corpses walking about and the Doctor replies that history is always changing and the future can be rewritten easily. And that's why Van Statten didn't know what a Dalek was, even after the unmissable events of *The Stolen Earth*.

CHRISTOPHER LEA EMAIL

Good point! The Time Team's assessment of 1987's *Dragonfire* also got you writing...

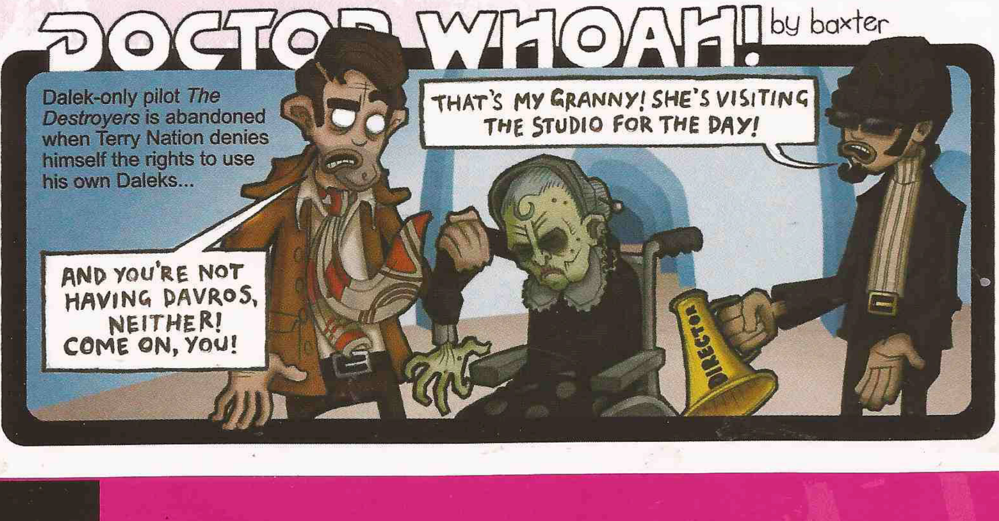
■ BATH TIME TEAM!

I nearly dropped this month's **DWM** in the bath in shock! What has poor, inoffensive little *Dragonfire* done to offend the Time Team so much? It's an innocent little studio bound three-parter, and it doesn't mean any harm. I often disagree with the Team's opinions, but never to the extent that the magazine gets covered in bubblebath.

They missed the opportunity to celebrate the hilarious announcer and the fun atmosphere of the café, and not nearly enough praise was heaped on the glorious Edward Peel or Patricia Quinn. Even the departure of the series' most controversial companion caused barely a ripple.

I am surprised that the Time Team could be so narked at something as harmless as poor, well-meaning *Dragonfire*, and will be dusting off my VHS to find if I can see where they are coming from. Most startling.

CHRIS WINWOOD EMAIL


DOCTOR WHOAH! by baxter
Dalek-only pilot The Destroyers is abandoned when Terry Nation denies himself the rights to use his own Daleks...
THAT'S MY GRANNY! SHE'S VISITING THE STUDIO FOR THE DAY!
AND YOU'RE NOT HAVING DAVROS, NEITHER! COME ON, YOU!
DIRECTOR

AND YOU TEXTED US TO SAY...

RICH: 'Reading **Doctor Who Magazine** in bed gives you weird dreams. Last night Matt Smith came round for jaffa cakes.' • **GREG** WIDNES: 'Why are people saying Matt Smith is too young? He's only three years younger than Peter Davison was!' • **ANON**: 'Is Chris Hamilton Bidmead an anagram of egotistical, self congratulatory t***? Cos it bloody well should be!' How rude, Anon! He speaks very highly of you! If you want to text us on anything *Doctor Who*-related, just text DRWHO followed by your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep your message to 160 characters or under, and the best will appear on this page. And don't forget to put your name, or we won't know who's sent it!

* Service Provider: Eckoh (UK), Herts, HP3 9HR.

I am writing to say how much I owe to **DWM**'s Time Team. Their commentary on old episodes is unmissable, and has made me, an American that first laid eyes on *Doctor Who* only two years ago, and had no intention of watching anyone except David Tennant, eagerly buying and borrowing all the *Doctor Who* DVDs I can get my hands on – even the ones in black and white! To make time to watch them, I've incorporated them into my exercise routine by tying a portable DVD player onto the treadmill in a Doctor-like stroke of ingenuity. I'm now running for an hour a day, and doing at least four miles in that time. Thanks to the Time Team and their quest, I have lost 37 pounds since July and am much healthier.

NOELLE WHEELER OHIO, USA

Glad to hear it, Noelle. Though please note: DWM can only assist weight loss as part of a calorie controlled diet. It's a fact. And so is this...

AS A MATTER OF FACT

In *The Fact of Fiction* article on *Planet of Evil* in **DWM** 405, Alan Barnes references the 'Black Pool' in the script as being an 'ironic reference to the seaside town in Lancashire said by The Beatles to have 4000 holes.' Alan needs to listen to the relevant song, *A Day in the Life*, a little harder. The line is actually '4000 holes in *Blackburn*, Lancashire,' this being a reference to the number of reported potholes in said town. And although a burn is also a stream I doubt the production team were being *that* ironic.

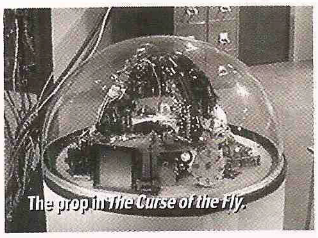
RAY DEXTER EMAIL

You're quite right, of course. Is there anything else *Fact of Fiction* missed...?

The Fact of Fiction on *The Mind Robber* (**DWM** 404) was a superbly researched and detailed analysis of a little gem of a story. But I wish to correct Alan Barnes on one minor point: he says that Episode 1's TARDIS power room scene contains 'the freezing machine prop constructed for *The Space Museum* (1965).'

I believe the prop was actually constructed for an entirely different production, namely the British thriller/horror movie *The Curse of the Fly*, made at Shepperton Studios in 1964, but released in 1965, the same year as *The Space Museum*. In that film, the prop forms part of the molecular transfer machine. Presumably the BBC acquired the prop shortly after production on the film was completed. In fact, it wouldn't surprise me if other props from the film lab set ended up in *Doctor Who*!

JON PREDDLE NEW ZEALAND



The prop in *The Curse of the Fly*.

Mel can't believe the Time Team's reaction to *Dragonfire* either...

Well, you learn something new every day. Any more exciting facts...?

THE RIGHT NOTES

Regarding Russell T Davies' wondering, in *Production Notes* in **DWM** 404, if the 12 solid months *Doctor Who* will be shooting in 2009/10 is the first time this has happened since the 1960s. It is not. There was a 16-month period of continuous *Doctor Who* shooting from September 1974 to December 1975, when 42 25-minute episodes were made.

STEVE MANFRED WISCONSIN, USA

Lots of you have recently been reading more from Russell in *The Writer's Tale*...

THE MIND OF RUSSELL T

I am currently reading *The Writer's Tale*, and I'm hooked! How wonderful to climb inside the mind of Russell T Davies, and explore the 'maybe'. The man is a genius, the interaction between him and Ben Cook is fabulous to read, and, in parts, hilarious. I would recommend this to all fans of *Doctor Who*, and indeed anyone with an interest in writing.

MEL COBBOLD BRISTOL

The Writer's Tale is a great book. It had me laughing in so many places and remembering what episodes each bit of script was from. Normally it takes me a few weeks to read a book that thick, but not this one. It only took me two days and I'm reading it again because it was that good. Best Christmas present by far.

VIKKI CARROLL LANCASHIRE

And while on the subject of books...

IMPATIENT READER

I just want to say that I can't wait until the new *Doctor Who* novels are released by BBC Books. After reading last issue of **DWM** I was very pleased to see more are to be released. All the authors are fantastic and I haven't read one that I haven't enjoyed! And as for the audio books... well all of them are absolutely fantastic, too! *Pest Control* is one of my favourites and I also enjoyed *The Forever Trap*, so I'm looking forward to the next one to be released, which Catherine Tate is narrating. Her impersonation of the Doctor is spot on. Brilliant! I recommend them to all! Keep up the good work. **DWM** rules!

JEMMA BELL LONDON

It made me very happy to read in **DWM** that Big Finish is going to be releasing an audio story with Fitz Kreiner as a companion later this year. I've really missed reading about Fitz's adventures since BBC Books stopped producing novels featuring the Eighth Doctor.

Talking of the Eighth Doctor's companions, I've just seen Sheridan Smith in the latest *Jonathan Creek*. Is there any chance of a pic or two? Just a little something for us Dads, you understand!

LEWIS UTLEY WOKINGHAM

There'll be plenty from Sheridan next issue, Lewis. Control yourself until then. And to finish this issue's letters... a shock!

MICHAEL UPGRADED

Good grief! I just heard Michael Grade (now leading ITV) *defending* *Doctor Who* against a less than supportive BBC Radio 4 *Today* Programme presenter. Pretty sure that's not Cromer outside my window.

FRANCIS O'DOWD EMAIL

ON THIS MONTH

25 YEARS AGO

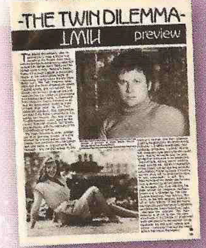
Peter Ware fishes out his copy of **DWM 87**, from March 1984...

» Bye bye, Peter!

Momentous events were on the horizon as **DWM** 87 hit the shelves. After three years in the role, the youngest Doctor ever was about to leave the series. 'How long will it be before we look back and ask is it truly X number of years since the Fifth Doctor gasped his last?' was the question posed by the preview of Peter Davison's final story, *The Caves of Androzani*. At last, the answer can now be revealed, as **DWM** looks back and asks 'Is it truly *25* years since the Fifth Doctor gasped his last?' Crikey, yes it is!

» Hello, Colin!

Meanwhile, **DWM** 87 looked forward to *The Twin Dilemma*, the first story starring the new Doctor Who, Colin Baker. What would his 'totally tasteless' outfit look like? How would he get on with the new companion, Perpugilliam (Peri for short)? And, with production running behind schedule, would the story be completed in time for broadcast? **DWM** confidently predicted that, whatever happened, '*The Twin Dilemma* is all set to start the sixth incarnation of the Doctor off in splendid style and should be yet another strong contender for this year's season poll winner – but haven't we said that about quite a few stories this season?' It's just as well that **DWM** included that qualification, as the eventual poll winner was *Resurrection of the Daleks*, with *The Twin Dilemma* (which was, ultimately, completed on time) not even close to the top spot.



-THE TWIN DILEMMA-

TWIN preview

» Bye bye, TARDIS?

On the letters page, readers seemed less concerned about the Sixth Doctor's début and more exercised about just how he'd be travelling through time and space. 'Shock, horror, disbelief! "TARDIS scrapped" hit the headlines. Is it true?" exclaimed Dean S Moston of Cheshire. 'I read that [*Doctor Who* producer] John Nathan-Turner stated, "The last Police Box was removed a few years ago... the Time Lord needs updating, a replacement has to be decided"' Dean's response was typical: 'So what if the Police Box is extinct? It is an identifiable part of the programme and it *must* be kept.' And, of course, it was!

» Hello, Patrick?

The hunt for missing episodes of *Doctor Who* took an exciting turn, as *Gallifrey Guardian* reported that a reader had written in to claim a supposedly lost Patrick Troughton episode was 'alive and kicking in the Portsmouth area.' Apparently, the episode featured Cybermats... 'Whether this is an episode from either *Tomb of the Cybermen* or *Wheel in Space* remains to be seen, but we'll let you know as soon as possible,' reassured **DWM**. Happily, the rumour was based in fact – *The Wheel in Space* Episode 3 was returned to the archives shortly afterwards. It would be another eight years before *The Tomb of the Cybermen* was rediscovered, in Hong Kong.

RED NOSE DAY 09
13 MARCH 2009

FUNNY BUSINESS

David Tennant is hosting part of *Comic Relief* later this month, and he tells us why **DWM** readers should try to do something Funny For Money...

Words: **Benjamin Cook**

Hello, David. You're on the cover of this issue, sporting a hilarious Red Nose. Please explain.

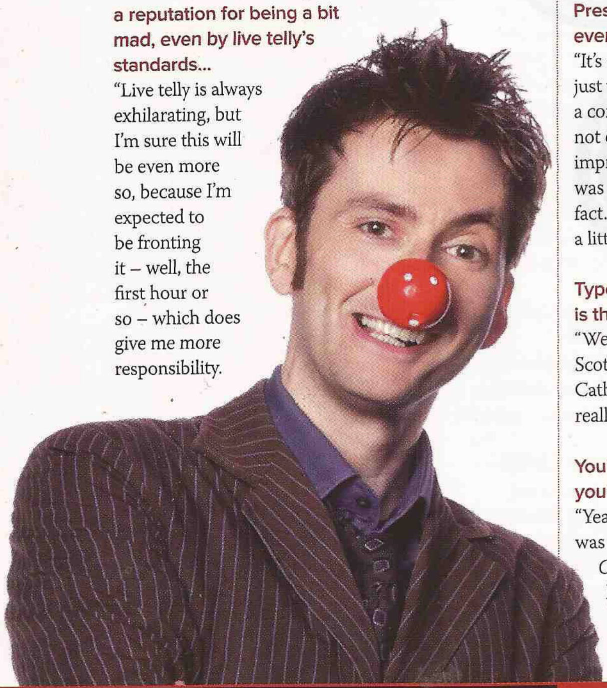
"It's for Comic Relief. I'm co-presenting this year's TV extravaganza, on BBC One on Friday the 13th – which won't be unlucky this year, I promise. It'll be a very lucky day, a very happy day."

Are you bricking it?

"I'm sure it will be terrifying, but I still don't know entirely what I'm required to do. It's all a bit 'TBC' at the moment. When I learn the actual itinerary, I might feel a little less blasé about it, but I'm quite looking forward to it at the moment. I'm hoping to rely on the benevolence of the British public, who are usually very generous towards Comic Relief. The closest thing I've done to it, I suppose, is *The Friday Night Project*, but you're led through that by Alan [Carr] and Justin [Lee Collins], so that's not like 'real' presenting."

Also, *The Friday Night Project* is pre-recorded, whereas *Comic Relief* goes out live – and has a reputation for being a bit mad, even by live telly's standards...

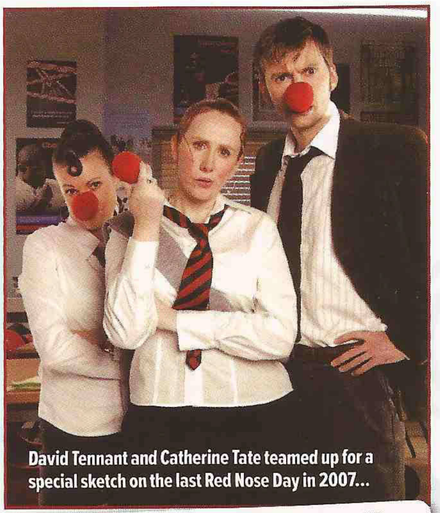
"Live telly is always exhilarating, but I'm sure this will be even more so, because I'm expected to be fronting it – well, the first hour or so – which does give me more responsibility. That's why I'm glad I'm doing the first bit, to get it out the way nice and early, and they said I could do it with Davina McCall, who does this sort of stuff for a living, so I've got someone to hide behind. She knows how to do live telly, so she can handle it all; I can just stand in the background and smile."



Davina is, famously, the Loudest Woman on Telly. This is a fact. How will you make yourself heard?

"Well, I've had a word with the sound men to turn my microphone up louder, so I'm hoping that should equalise it out a little bit. It'll be a challenge."

You've done stuff for Comic Relief before.


David Tennant and Catherine Tate teamed up for a special sketch on the last Red Nose Day in 2007...

"I WAS VERY HONOURED TO BE ASKED... ESPECIALLY AS I'M NOT A COMEDIAN! IT WOULD BE IMPROPER NOT TO DO IT..."

Presumably, once asked, it's not something you even think about turning down...?

"It's sort of like that, really. Initially, of course, I was just very honoured to be asked, especially not being a comedian. There's a quite select band of us who are not comics who get called in, and it really would be improper not to jump to the call. The last thing I did was with Catherine Tate [for *Comic Relief* in 2007], in fact. I did a sketch about a school teacher who looked a little bit like Doctor Who."

Type "Doctor Who" into YouTube and that sketch is the most viewed result – over 1,950,000 hits.

"Well, it won a prize in Scotland for the Greatest Scottish Comedy Moment – which is a bit weird, as Catherine's far from Scottish. She is a bit ginger, but really that doesn't count."

You're definitely not ginger, but rumour has it you're Scottish.

"Yeah, but I didn't have any of the funny lines. Still, it was a great sketch, and it has been re-watched a lot. *Comic Relief* is like that: it's an event in itself, but little things that happen within it become events too. I think Catherine's sketch with Tony Blair from that year will be replayed for many years to come. And I remember, like, Dawn French kissing Hugh Grant one year. Actually, I remember the first ever *Comic Relief* [in 1988]. I remember being really excited. It was hosted by Jonathan Ross, Lenny Henry and Griff Rhys Jones – just the three of them. By the end of the night, they were hanging. They did the whole thing, whereas now it gets shared out a bit more. Davina and I are doing the pre-watershed bit, before all the naughty comics come on."

Is the Red Nose a look that you pull off, do you reckon?

"I think I suit the Red Nose. There are three different ones this year [*costing £1 each and available from Sainsbury's and Oxfam – Fundraising Ed*]. My favourite is the one with specs, because it reminds me of me. They're quite spongy, so you can put one in your mouth, which I took quite a fondness to."

But you wouldn't recommend that to our readers.

"No! Don't try anything like that at home. I was fully supervised by a stunt team when I did that."

As a famous person, you're in a position to use your celebrity to make a real difference, which

is, I suppose, a double-edged sword. You must receive hundreds upon hundreds of requests…
"Yeah, and you can't do them all. It's really tough, because every cause is very deserving. Everyone who approaches you believes, I'm sure quite rightly, that their cause is extremely important. It means a lot to them, so it's difficult to say no. The trouble is, in purely practical terms, you can only do so much. Also, if you start slapping your name onto everything that people ask you to become a patron of or to donate to, then I think that means less to the causes that you do support. You have to be selective, to have the most impact when you do help out. I'm a patron of three charities now, and I help out with some others."

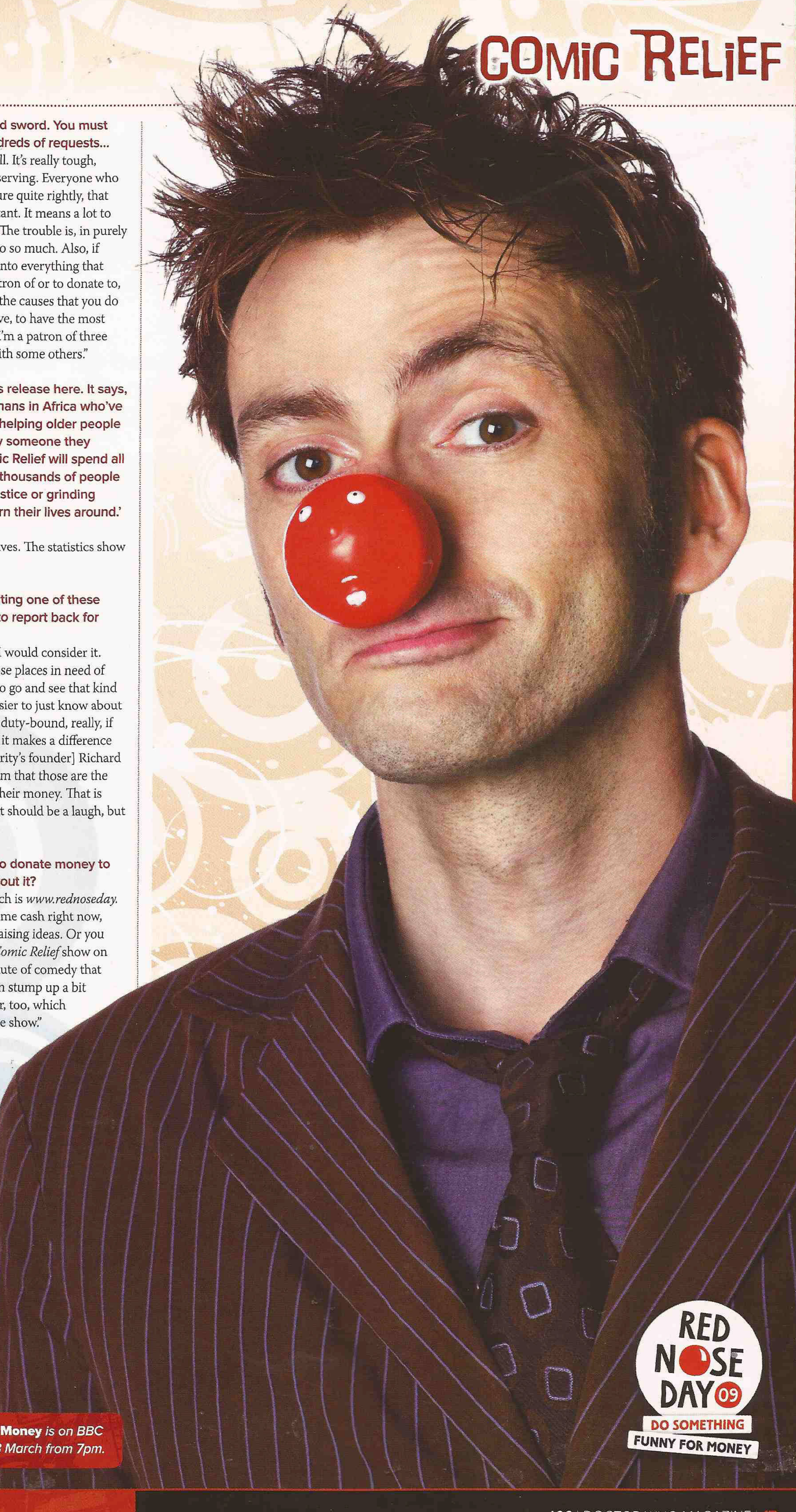
I have the Comic Relief press release here. It says, 'Whether it's supporting orphans in Africa who've lost their parents to Aids, or helping older people in the UK who are abused by someone they should be able to trust, Comic Relief will spend all the money you raise to give thousands of people who face discrimination, injustice or grinding poverty a helping hand to turn their lives around.' This sounds important.
"It *is* important. It transforms lives. The statistics show that it makes a difference."

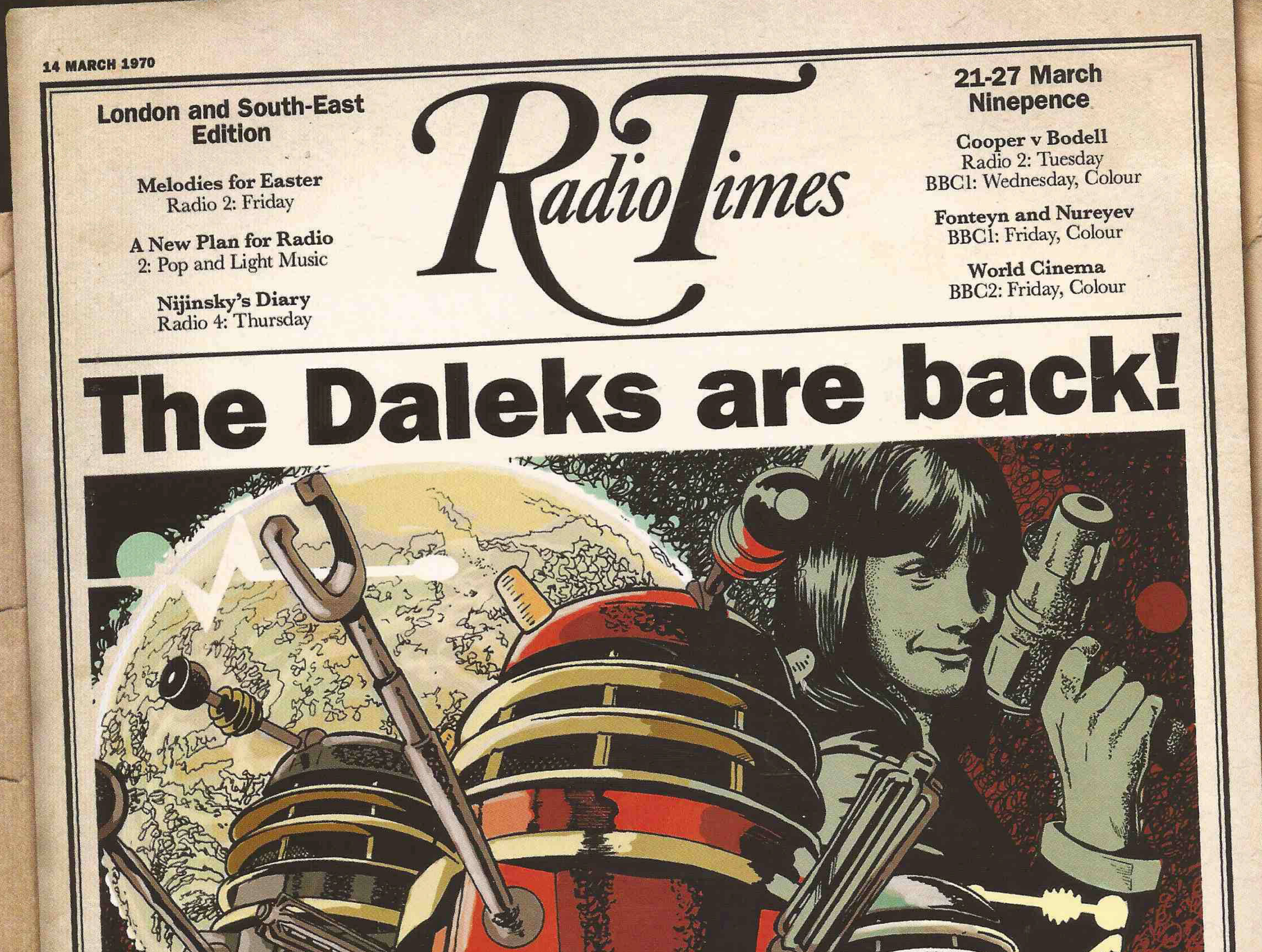
Would you ever consider visiting one of these projects in the UK or Africa, to report back for Comic Relief?
"Well, I've not been asked, but I would consider it. I think it'd be tough, to visit those places in need of help. I think I'd find it difficult to go and see that kind of misery up close. It's much easier to just know about it and help from afar. But I'd be duty-bound, really, if I were asked – and rightly so, if it makes a difference – and we're assured by [the charity's founder] Richard Curtis and the Comic Relief team that those are the films that get people donating their money. That is what Comic Relief night is for. It should be a laugh, but also it's raising lots of cash."

Okay, I'm convinced, I want to donate money to Comic Relief. How do I go about it?
"Well, there's the website – which is *www.rednoseday.com* – where you can donate some cash right now, and check out all sorts of fundraising ideas. Or you can tune in and watch the big *Comic Relief* show on Friday 13 March. For every minute of comedy that you feel you're enjoying, you can stump up a bit of cash. There's a phone number, too, which will be on screen throughout the show."

But what if the credit crunch has left me a bit short this year? I can only spare a few pennies. Is it still worth me donating, or should I hang my head in shame?
"No, every little helps… as, er, somebody once said. Who was it? Never mind. It's not about how much; it's about joining in and doing what you can. Money's a bit tighter this year, I know, but everyone in this country can afford a little bit, even if it's only pennies. It's the principle of it as much as anything."

Comic Relief: Funny For Money *is on BBC One and Two on Friday 13 March from 7pm.*





14 MARCH 1970

London and South-East Edition

Melodies for Easter
Radio 2: Friday

A New Plan for Radio
2: Pop and Light Music

Nijinsky's Diary
Radio 4: Thursday

Radio Times

21-27 March
Ninepence

Cooper v Bodell
Radio 2: Tuesday
BBC1: Wednesday, Colour

Fonteyn and Nureyev
BBC1: Friday, Colour

World Cinema
BBC2: Friday, Colour

The Daleks are back!

The Daleks return in their own series!

Stars Ed Bishop and Jean Marsh speak to Radio Times about this exciting new show!

The Daleks: BBC1 Colour

DALEKS' INVASION U.S.A 1967AD

In the mid-1960s, the Daleks came within an incredible six weeks of starring in their own TV series! Andrew Pixley reveals the true story of the *Doctor Who* spin-off that *almost* happened: *The Daleks*... Illustrations by **Brian Williamson**

“Terry Nation, who writes the Dalek stories, is negotiating with American TV companies for the rights of what they want to call *The Dalek Show*,” announced Page 3 of *The Sun* on Tuesday 3 August 1965. In the days before tabloids went topless, the Welsh television scripter who had garnered sudden fame – akin to that of Russell T Davies currently – didn't need to strip off to discuss the success of his creations. And 40 years before TARDIS traveller Sarah Jane Smith spun off into her own series, one of her predecessors came within a gnat's dental floss of similar prominence... only to be foiled, in part, by television's greatest ever natural history guru.

It was always Terry's dream to work in Hollywood, ever since his youth in Llandaff, the Cardiff suburb where, even now, BBC Wales forges new adventures in time and space. The magic of the cinema captured his childhood imagination, as he escaped from the dismal wartime surroundings via the silver screen, whisked into pacey, well-produced adventures from across the Atlantic. After careers in commercial travelling and stand-up gave way to his writing talent, Terry took a sideways step, with his first foray into the fledgling *Doctor Who* – giving birth to the Daleks.

First glimpsed just before Christmas 1963, the Daleks were an instant smash with viewers. Manufacturers and publishers pounced upon their potential, and the aliens soon featured in their own lavish, annual-style gift volume, *The Dalek Book*, hitting the shelves in June 1964 courtesy of Souvenir Press. This tome – licensed by Nation and the BBC, who jointly owned the Dalek merchandising rights – discarded the Doctor in favour of all-new Dalek-fighting heroes. The Daleks inspired pop songs, opened fêtes, and patrolled Olympia. Incarnations on all scales choked toy shop shelves – much like now – and as they invaded the Earth of the future on television, the Daleks blazed into colour on the back of City Magazines' new quality comic *TV Century 21*, allowing readers to learn about the terrifying creatures' origin and how they conquered space.

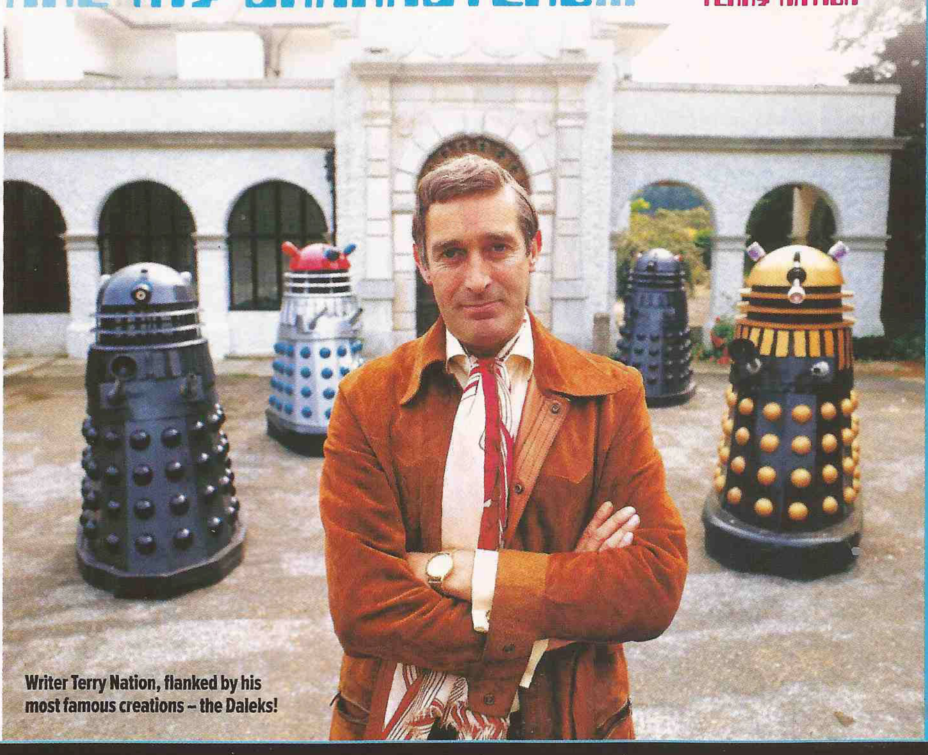
Before a third Dalek TV serial, *The Chase*, could enter production, the Daleks had massed down at Shepperton Film Studios, filling a cinema's wide screen in Technicolor; *Dr Who and the Daleks* was drawing in British cinema audiences from June 1965. Classical-actor-turned-horror-star Peter Cushing interpreted William Hartnell's irascible humanoid alien as an eccentric English scientist. The hope was that this motion picture would launch both Doctor and Daleks in the United States, where the BBC had not sold *Doctor Who* – monochrome 16mm films of videotaped shows being unattractive to major networks and local stations. Thus for some years, early pockets of American fandom reminisced on this movie being the 'color pilot' for the television incarnation of *Doctor Who*...

Although, of course, there was no 'colour pilot' for *Doctor Who*, this was certainly the plan for its earliest mooted spin-off series: *The Daleks*. While Terry had been crafting increasingly ambitious Dalek small screen storylines, much of his writing had been devoted to television film series. His first experience in this field came shortly after his *Doctor Who* début when he adapted a quartet of stories by Leslie Charteris as teleplays for *The Saint*, a successful ITC-distributed show starring Roger Moore, filmed at ABPC Studios in Elstree. Screened domestically on ITV and syndicated in the lucrative North America market, *The Saint* became Terry's 'weekday' work, leaving Saturdays and Sundays free to write *Doctor Who* escapades with Voord and Daleks.

Terry became a regular contributor to *The Saint*, but by spring 1965 the show's two producers wound up the series and went their separate ways. One of them, Monty Berman, developed a new series called *The Baron*, developed vaguely from the thriller novels of the prolific John Creasey. To attract American sales, Creasey's British crime-fighting former jewel thief John Mannering became an American crime-fighting antiques dealer, portrayed by Texan actor Steve Forrest. Furthermore, unlike *The Saint*, *The Baron* would be filmed in colour... or 'color' as the Americans had it. Berman hired Nation as script supervisor up at Elstree before filming began in July 1965.

Meanwhile, the BBC commissioned the gargantuan 12-part *The Daleks' Master Plan* – ultimately written in conjunction with his old friend Dennis Spooner – while there was a steady demand for scripts on *The Baron*. A perk of *The Baron* was that Terry moved closer to his childhood goal: Hollywood. Soon Terry was flying to the US to interest the major networks – ABC, CBS and NBC – in purchasing the first live-action British series to be filmed entirely in colour.

> **“I HAD NO COPYRIGHT ON THE DOCTOR, BUT I COULD TAKE THE DALEKS AWAY AND DO IT. THEY ARE MY CHARACTERS...”** TERRY NATION



Writer Terry Nation, flanked by his most famous creations – the Daleks!

SSS agent Sara Kingdom was first created for 1965's *The Daleks' Master Plan*, and was played by Jean Marsh.

◀ October 1965 saw further Nation-authorised publications such as *The Dalek World* and *The Dalek Pocketbook and Space-Travellers Guide*. By December, the Daleks (*sans* Doctor) were gliding onto the London stage in the outer-space whodunnit *The Curse of the Daleks*. By January 1966, a second movie, *Daleks – Invasion Earth 2150AD*, was shooting at Shepperton. And *The Daleks' Master Plan* on BBC1 introduced a new TARDIS traveller, Space Security agent Sara Kingdom, a ruthless operative from the year 4000AD. Played by Jean Marsh, Sara accompanied the Doctor through time and space to prevent the Daleks regaining a power source vital for the destruction of Earth and its solar system colonies.

By 1966, Britain was making inroads into US broadcasting. Beatlemania swept the face of pop culture, London was dubbed 'the Swinging City' by *Time Magazine*, and Britannia would officially be cool. The time was right for the plan which Nation had tantalised the tabloids with the previous summer. He had the contacts, the experience, and a half-share in the most terrifying creatures on British television. Speaking to John Fleming in Issue 6 of Marvel's *Starburst* magazine in 1978, Terry explained, "I went to the United States and said I wanted to make a series called *The Daleks*. I went there to hustle and got very close to doing it... I had no copyright on the Doctor character but I could take the Daleks away and do it. I might have had to pay the BBC for their interest in the design, but they're my characters."

The first customers for a pure Dalek series, devoid of any Doctor, had been the Corporation which first put them on screen. "Something we were going to do with the BBC came to nothing," recalled Beryl Vertue, Terry's then-agent, in an interview with Kevin Davies in 2002. "We kept nearly doing something. I, at the same time, had an idea about doing a form of the Daleks in America. And I nearly did sell that. I was a bit ahead of my time."

To make this proposed venture, by May 1966 Nation had formed his own company, Lynsted Film Productions Limited. 'Lynsted Park' was the name of Nation's early nineteenth-century mansion situated in 35 acres of North Kent, purchased with his Dalek revenue to house his parents, in-laws and new family. This company existed in tandem with Dalek Productions, established in 1965 at the height of Dalekmania with Terry and his wife Kate as two-thirds of the board of directors. The third director was Beryl Vertue, from the writers co-operative company Associated London Scripts which Terry had joined when arriving in London in 1955. As such, Dalek Productions Limited was based at 9 Orme Court – ALS' home since 1962.

Terry's foothold in the US was to come via the toy market rather than via television. "Having thought about the merchandising in the UK, when I went there I met a toy manufacturer," recalled Beryl of her initial transatlantic forays. "An extraordinary, very rich man. He was very intrigued about the Daleks and what they would do if this science-fiction series happened. He was thinking about merchandising all over the place. I had two very young children then and once he heard I'd got kids he would send me toys. I used to dread them because they were always these huge things... a one-armed bandit, accordions, a huge car. Although they cost me nothing, the customs duty was vast."

The toy tycoon was one Fred Alper, who keenly discussed a prospective Dalek series with Terry, aware that if it caught the imagination of an American audience on the same scale as in the UK, it would be lucrative for all concerned. The first hurdle was that while Terry had devised the aliens in terms of name and concept, the famous pepper-pot image was the brainchild of BBC staff designer Raymond Cusick, and therefore owned by the Corporation. To capitalise on the Daleks, the conjoined twins of Nation and Corporation would have to act in co-operation.

Certain that American television was ready for the Daleks, Fred Alper came to London to meet with two representatives of the BBC's commercial wing Television Enterprises – General Manager Dennis Scuse and Head of Business John Grove – on Monday 16 May 1966. His suggestion was that a company formed by Terry and backed by Terry and himself could make a Dalek pilot episode to sell to the US networks, potentially leading to a full series.

Having been at the centre of the Dalek merchandise licensing whirlwind in 1964, the Television Enterprises gents were acutely aware of the proposition's potential, and indicated that the Corporation would indeed be interested in the venture. The American suggested that the BBC could get in on the ground floor by putting up half the pilot's budget, and therefore reap half the profits from sales. A similar option could then be taken on any subsequent series. Scuse and Grove indicated that when budgetary estimates were available, they would be happy to consider the project further. Of course, if the BBC ultimately *declined* to invest in the project, there was still revenue to be generated by licensing the Corporation's ownership of the Daleks to the fledgling TV producers, allowing them to proceed with the venture independently... with the BBC still taking a small slice of any monies made.

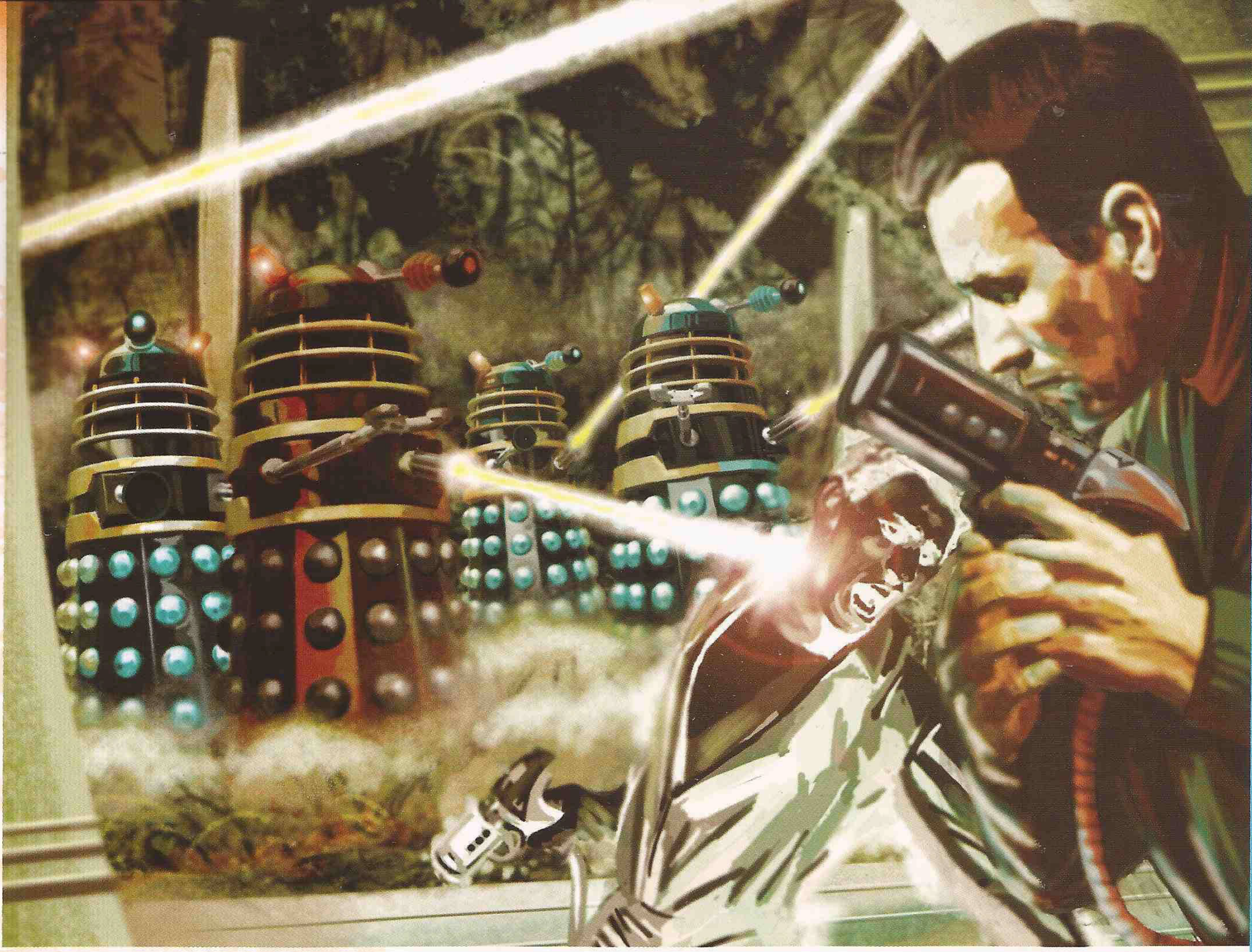
Television Enterprises' keenness on propelling the Daleks into such a film series was an indication of the strength of the idea. The BBC's track record in this area had not been outstanding at the time. Its agreement with the in-house union meant that drama series could not be made by them on film, and so they acted as investors in shows made by external film companies. In 1958 they had embarked upon the co-production of *The Third Man*, with episodes filmed in both Hollywood and at Shepperton Studios. There was also 1962's *Hornblower*, a colour pilot film filmed at ABPC. Airing on ABC's Alcoa Première in February 1963, the series option wasn't picked up by the network.

Hornblower's failure had been a blow – not least since it was shot in colour. In 1963, BBC Television's

> '...TWENTY-FIVE, VERY BEAUTIFUL. SHE WEARS TIGHT BLACK SKI PANTS, HER GUN BELT CONTAINS A SPACE AGE PISTOL...'
>
> SCRIPT DESCRIPTION OF SARA

THE COLOR ISSUE

While colour television was a dream for most British viewers in 1966, Stateside there had been numerous attempts to bring it to the mass market following demonstrations in the 1940s. By 1949, Ziv was future-proofing its TV Western *The Cisco Kid*, by shooting on colour stock. In the 1950s, syndicated titles such as *The Adventures of Superman* and *The Lone Ranger* offered a dazzling brilliance beyond the limitations of monochrome, but a consistent colour service did not emerge on the networks. NBC took the step of announcing that its Fall 1965 season would be almost entirely color. By September 1966, ABC and CBS would have to be geared up for full color if they were not to be left behind. In the UK, the BBC dabbled with experimental colour broadcasts from Alexandra Palace in 1954, and planned a colour service on the high-definition BBC2 (launched in 1964) at the start of July 1967. Even then, the opening weeks offered a handful of colour shows, including the US western import *The Virginian*; the major move away from monochrome was in December 1967. Colour production on *Doctor Who* itself began in September 1969 with location filming on *Spearhead from Space*, the first new adventure to screen on BBC1 after it went colour in mid-November 1969. Meanwhile on ITV, some film series such as *The Adventures of Sir Lancelot* has been partially filmed in colour – with American sales in mind – from 1956.



sole station purely broadcast in monochrome on the 405-line standard, with the introduction of the 625-line system planned for BBC2 in 1964. So, Auntie removed herself from the film series market and focussed on selling 16mm film recordings of its videotaped shows to former British colonies and emergent nations to whom the idea of a colour service was sheer science-fiction.

Meanwhile, the conundrum facing Lynsted Films was how to devise a series format when its only asset was the villains. After all, an endless stream of tales in which the bad-guys destroyed and slaughtered all who came in their way would not fill an American television season. On TV, the Doctor and his companions formed the audience's focus. In Dalek gift books, readers cheered the Stone family of Jeff, Mary and Andy. On the back cover of *TV Century 21*, narratives featured good-guys such as Krattorian slaves, or Jareth and Mirva of Solturis. Alternatively, even *badder* baddies attacked the Daleks, such as the comic strip Monstrons or Terry's own Mechonoids from *The Chase*, almost making you feel a tad sorry for the metal-cased mutants.

However, the best way forward was for Terry to develop new characters to combat his evil creations. And what was just as popular as the Daleks – if not more so – at the time? Spies! They were *everywhere* in the mid-60s – on both television and in film – from James Bond, whose 1964 cinematic appearance in *Goldfinger* had been a transatlantic smash, to Napoleon Solo and Illya Kuryakin, the operatives of the United Network Command for Law and Enforcement in MGM's television series *The Man from UNCLE*, which had launched in 1965.

To test his new format of a spy-like Dalek-combat force, during the spring Terry Nation had enjoyed the luxury of a dry run in his next annual Souvenir Press Dalekfest. *The Dalek Outer Space Book* had been written with Brad Ashton, a fellow ALS comedy scribe, under the usual banner 'Based on the Dalek Chronicles discovered and translated by Terry Nation'. One of the volume's text stories *The Outlaw Planet* established a new set of running characters. As the Golden Dalek Emperor announced its plans to attack all other life forms, the threatened worlds banded together led by the 'Big Four' of Mars, Venus, Uranus and Earth. After a 16-hour meeting with 'the foremost brains in the space warfare and defence field', the Space Security Service – or SSS – was formed, calling upon the services of top scientists to defend the universe from the threat of the Daleks.

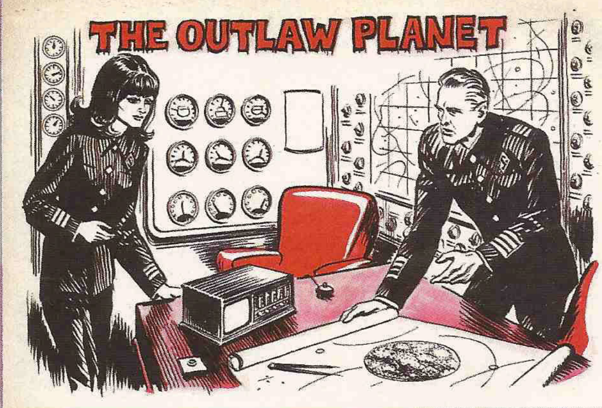
The SSS had been developed by Terry for *Doctor Who*'s one-off Doctorless episode *Mission to the Unknown* in 1965, in which undercover SSS agent Marc Cory followed reports of Dalek activity by venturing to the world of Kembel... where he would perish in this prelude to *The Daleks' Master Plan*. Cory was an un-ashamed James Bond clone, with Bond's famous double-0 designation echoed in the agent's identity papers: 'Space Security Service. Licensed to kill.'

The SSS played a larger role in *The Daleks' Master Plan*, with agents Bret Vyon and Kert Gantry struggling to survive in Kembel's foliage. Gantry didn't leave the alien world alive, but Vyon encountered the Doctor, capturing a spaceship to warn Earth of the Dalek attack on the solar system. However, Mavic Chen, the Guardian of the Solar System, was in league with the Daleks. Branding Vyon a fugitive, Chen and SSS supremo Karlton briefed Space Security Agent 505 Sara Kingdom, whom the Guardian knew to be "Ruthless, hard [and] efficient." Sara gunned down Vyon, only to discover from the Doctor that she had been tricked into shooting her own brother. Agile, capable and high-qualified in combat, the cat-suited agent travelled on with the Doctor... until the Dalek time destructor withered her to a decaying husk on Kembel.

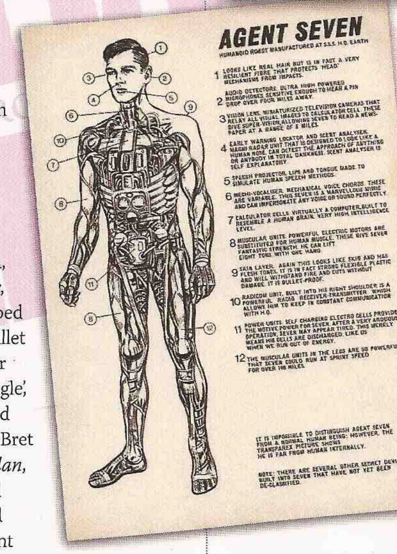
Although Sara had been killed off in *Doctor Who* itself, Nation was keen to revisit the character for his new series. The writer's draft script for the episode *The Traitors* [see synopsis on page 24] outlined Kingdom as 'twenty-five, very beautiful... She wears a black blouse, open at the throat. Tight black ski pants. A Sam Browne belt, and hung low at her waist is a gun belt containing a space age pistol. This rather masculine attire only serves to accentuate her very feminine figure.' As for her character, the writer indicated, 'Sara is a very tough cookie operating in a man's world. She takes every opportunity to prove that she is as good and as tough as the man she now works with.' The main influence for Sara was clearly indicated in stage directions for the seventh episode of *The Daleks' Master Plan*, *The Feast of Steven*, when she fought a policeman: 'In the best tradition of the Avengers, she grabs his arm, twists him and throws him to the floor.' In 1962, *The Avengers* had introduced a new second lead to its espionage and crime tales: a redoubtable, athletic, widowed and smart anthropologist called Mrs Catherine Gale. Similar elements were incorporated into Cathy's cool, liberated successor, Mrs Emma Peel, who débuted in the increasingly outlandish adventures in 1965.

THE
DALEK
OUTER SPACE BOOK
by arrangement with BBC tv

As such, one of the five key members of the SSS in *The Dalek Outer Space Book* was no surprise. Colonel Marc Forest, a 50-year-old 'veteran space pilot and brilliant warfare strategist', selected his team with the help of Compuvac, a 'fabulous electronic brain'. This comprised Kurt Soren heading up SSS Weaponry, David Carson of SSS Space Transport, Agent 'Seven' – a 'humanoid robot' ▶



– in charge of 'internal and field security' and none other than a resuscitated Sara Kingdom directing 'field operations'. Rather than getting on with the plot, *The Outlaw Planet* stumbled along like a thinly disguised series pitch document. The SSS had a top secret HQ hidden in a mountain. Their weapons included a Mk 6 variable effect hand weapon (a troniun ray with a range of 1½ miles), a homer dart to seek and destroy metal targets, and the electro knife, crafted from the hardest known substance: diametal. The service uniform incorporated an explosive neutrovon belt buckle and magniflare blast buttons, while agents also carried anti-torture capsules, rendering them immune to pain for 12 hours.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AGENT SEVEN

HUMANOID ROBOT MANUFACTURED AT S.S.S. H.Q. EARTH

1 LOOKS LIKE REAL HAIR BUT IS IN FACT A VERY RESILIENT FIBRE THAT PROTECTS 'HEAD' MECHANISMS FROM IMPACTS.

2 AUDIO DETECTORS. ULTRA HIGH POWERED MICROPHONES SENSITIVE ENOUGH TO HEAR A PIN DROP OVER FOUR MILES AWAY.

3 VISION LENS. MINIATURIZED TELEVISION CAMERAS THAT RELAY ALL VISUAL IMAGES TO CALCULATOR CELL. THESE GIVE SUPER-VISION ALLOWING SEVEN TO READ A NEWSPAPER AT A RANGE OF 5 MILES.

4 EARLY WARNING LOCATOR AND SCENT ANALYSER. MAGNI-RADAR UNIT THAT IS DESIGNED TO LOOK LIKE A HUMAN NOSE. CAN DETECT THE APPROACH OF ANYTHING OR ANYBODY IN TOTAL DARKNESS. SCENT ANALYSER IS SELF EXPLANATORY.

5 SPEECH PROJECTOR. LIPS AND TONGUE MADE TO SIMULATE HUMAN SPEECH METHODS.

6 MECHI-VOCALISER. MECHANICAL VOICE CHORDS. THESE ARE VARIABLE. THUS SEVEN IS A MARVELLOUS MIMIC AND CAN IMPERSONATE ANY VOICE OR SOUND PERFECTLY.

7 CALCULATOR CELLS. VIRTUALLY A COMPUTER BUILT TO RESEMBLE A HUMAN BRAIN. VERY HIGH INTELLIGENCE LEVEL.

8 MUSCULAR UNITS. POWERFUL ELECTRIC MOTORS ARE SUBSTITUTED FOR HUMAN MUSCLE. THESE GIVE SEVEN FANTASTIC STRENGTH. HE CAN LIFT EIGHT TONS WITH ONE HAND.

9 SKIN LAYER. AGAIN THIS LOOKS LIKE SKIN AND HAS FLESH TONES. IT IS IN FACT STRONG FLEXIBLE PLASTIC AND WILL WITHSTAND FIRE AND CUTS WITHOUT DAMAGE. IT IS BULLET-PROOF.

10 RADICOM UNIT. BUILT INTO HIS RIGHT SHOULDER IS A POWERFUL RADIO RECEIVER-TRANSMITTER WHICH ALLOWS HIM TO KEEP IN CONSTANT COMMUNICATION WITH H.Q.

11 POWER UNITS. SELF CHARGING ELECTRO CELLS PROVIDE THE MOTIVE POWER FOR SEVEN. AFTER A VERY ARDUOUS OPERATION, SEVEN MAY APPEAR TIRED. THIS MERELY MEANS HIS CELLS ARE DISCHARGED. LIKE US WHEN WE RUN OUT OF ENERGY.

12 THE MUSCULAR UNITS IN THE LEGS ARE SO POWERFUL THAT SEVEN COULD RUN AT SPRINT SPEED FOR OVER 100 MILES.

IT IS IMPOSSIBLE TO DISTINGUISH AGENT SEVEN FROM A NORMAL HUMAN BEING: HOWEVER, THE TRANSPAREX PICTURE SHOWS HE IS FAR FROM HUMAN INTERNALLY.

NOTE: THERE ARE SEVERAL OTHER SECRET DEVICES BUILT INTO SEVEN THAT HAVE NOT YET BEEN DE-CLASSIFIED.

37

Who is Sara Kingdom? asked a dossier compiled for an eager public at the suggestion of Compuvac, following in the wake of reports of the field agent's 'daring exploits' on 'Galactic Dimensional TV'. Sara was a 23-year-old woman, five-foot-eight, with raven hair, brown eyes, a small heart-shaped mole on her right hip and a bullet scar on her left upper arm. Her marital status was given as 'single', although since her surname did not match that of her brother, Bret Vyon, in *The Daleks' Master Plan*, it had originally been assumed that she had been married and so changed names (the different surnames being a left-over from early storylines where the agents were lovers rather than siblings). Like Bret though, she was born on Mars (he was born on Mars Colony 16), where she had attended Space University. Her father, employed by MM Rocket Co Inc, was killed when Space Pirates attacked the vessel in which he and Sara were travelling back to Earth on her 21st birthday. Sara was the sole survivor, tracking the pirates to their HQ and destroying them. 'Determined to play her part in Galactic Safety she applied for membership to SSS,' explained the dossier, noting that Sara had captured several galactic criminals, and was the only woman in the universe qualified to pilot any type of rocket. Compuvac sagely noted that Sara also had 'a tendency to ignore danger' and 'seems to carry a chip on her shoulder.' Elsewhere, other SSS paperwork described her duties as 'unlimited' but including 'suppression of space piracy, galactic crime, space and terrestrial wars.' Her rank was rank 00A1, and her serial number 5503/A/A/707.

SSS agent Bret Vyon (Nicholas Courtney) was Sara Kingdom's ill-fated brother in *The Daleks' Master Plan*. The character became 'David Kingdom' in the script of *The Destroyers*.

The other SSS agent which the gift book focused on was Agent Seven, revealed in his full technical glory via a 'Transparex Picture' of the being manufactured at SSS HQ on Earth. Amongst the declassified facets of this humanoid robot were that he could hear a pin drop four miles away, read news print at a distance of five miles, lift eight tons with one hand, impersonate any sound with a mechi-vocaliser, and sprint at speed for over 100 miles. He had a radar unit in his nose, bullet-proof plastic skin, a radio receiver-transmitter in his shoulder, and a brain composed of calculator cells. 'Enemy agents are constantly trying to penetrate SSS,' explained an associated document, 'Thanks to ruthless action by '7' none has succeeded.'

Meanwhile back in the meandering text of *The Outlaw Planet*... six weeks after the SSS was formed, Compuvac believed that the Golden Dalek was about to make its move. Forest and Sara hatched a plan to trap the Daleks on the barren world of Barzilla, where the planet's leader helped Sara spread rumours about a major gold strike in a disused diamond mine... a ploy which attracted the greedy Skarovians who were then blasted to pieces. The tale's illustrations depicted Sara as a soft-faced lady sporting a naval-looking trouser suit. In a red duotone catsuit, Sara next plunged into her own strip story, *Sara Kingdom – Space Security Agent*, opening with her easily defeating some crooks since 'she possessed the strength of ten men.' A superior called Lem sent Sara on a mission to Vada where the low oxygen content made it an ideal slave camp for Dalek 'humanoids' – mind-controlled humans. Sara's aim was to 'rescue or kill' kidnapped alloy expert Professor Lomberg, and after using Dakaro ('a refined version of the deadly karate with calculated pressures on parts of the spine causing instant dislocation') on the humanoid guards, the SSS agent rescued the professor and ensured that the metal works manned by the humanoids would be destroyed. "Humanoids are better off dead," commented the heroine coldly, in a scenario unlikely to grace the pages of modern children's annuals! In the full colour strip *The Brain Trappers*, it was Miss Sara Kingdom who investigated a leak in Earth's defence and determined that a rebuilt Emperor Dalek was using hypnosis to turn four scientists into its unwitting spies. By taking the quartet with her in her scout ship, she dealt a blow to the Dalek fleet, forcing them to flee the solar system before the volume's endpapers.

Another SSS agent – Kert Gantry (Brian Cant) – had appeared in *The Daleks' Master Plan*, but didn't survive to tell the tale..

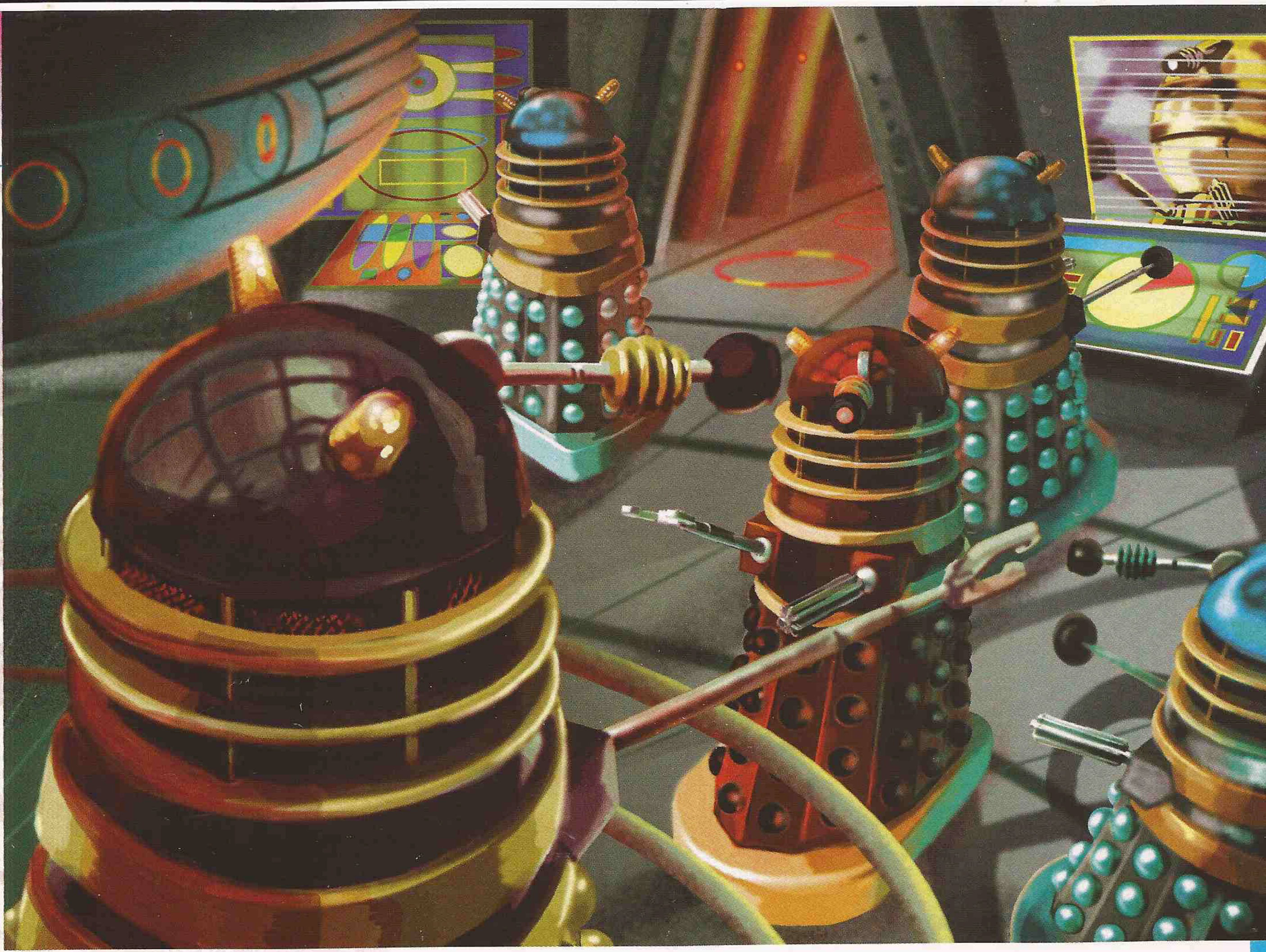
Other pages were littered with SSS paperwork, following Compuvac's recommendation that 00A1 material should be released to offer reassurance about the organisation. Budgetary figures were issued (a hundred thousand pounds on Agent Seven's security operations alone). Fantastic craft such as the K9 Interplanetary Rocket (no, don't laugh, it was exclusive to SSS personnel) and the two-person Mini Rockets were revealed. Other gizmos from the SSS's equivalent of Q division included energin pills (to replace food and sleep), internal transmitter pills, voice-recognising pocket computers, and sub-etheric trans-receiver pens guaranteed to operate anywhere in the universe. The diamond uniform badge was treated with radioactivity, meaning that any such fakes in SSS HQ could quickly be identified... a notion almost identical to the defence of UNCLE HQ at the start of *The Vulcan Affair* (screened in British cinemas as *To Trap a Spy* from April 1965). The message was clear: the SSS are not dudes to mess with. But if you'd like to join, you could always take their Space Aptitude Test.

So, the groundwork was laid for the good guys who the audience could root for each week. But what of the shape of the show? Videotaped programming wouldn't cut the mustard technically, so to keep the pace and gloss up, film was essential. And colour film, at that! As for the running time, taking a leaf from *Doctor Who*'s book, that would be a commercial half-hour, a format that was quite a rarity in American television by the Fall 1967 season.

These format ideas were percolating when, on Friday 27 May 1966, Terry Nation joined Fred Alper, Dennis Scuse and John Grove for further lunchtime discussions. The outcome was that Terry would develop a pilot script for the BBC to consider... subject to the project being defined in more detail.

Over the summer, Terry continued working on *The Baron*'s scripts, while a basic story breakdown was drawn up for his Dalek pilot. Its title – *The Destroyers* – was tough, but perhaps a little dull. US programmes often sought off-beat, intriguing instalment titles, and the one proposed for *The Daleks* seemed rather lacking compared to series débuts in Fall 1966 such as *Rendezvous with Yesterday* (*The Time Tunnel*), *The Man Trap* (*Star Trek*), *Eyes of the Lion* (*Tarzan*) or *To Kill a Priest* (*THE Cat*).

In Nation's outline, the Daleks attacked a space exploration team's domed base, with



> **"THE DALEKS WILL DOMINATE YOUR GALAXY. NOTHING IN THE UNIVERSE CAN HALT OUR PROGRESS. NOTHING!!"** THE BLACK DALEK

Sara Kingdom escaping to dodge the Daleks in the surrounding alien jungle. The attack was investigated by an SSS team comprising Captain Jason Corey (whose surname hinted of kinship with Marc Cory), Sara's brother David Kingdom, and the android Mark Seven (rather than Agent Seven). The trio found the dying Whitman who explained that the Daleks took prisoners after the attack, including Philip Leigh who was being interrogated. The Daleks detected the SSS agents and returned to the dome, forcing the investigating team to hide amongst man-eating plants. Mark drew away Dalek fire into the vegetation, allowing Jason and David to free themselves with knives. Sheltering in a cave, Sara was captured by the Daleks after being ensnared in strange webbing, and the attackers now eliminated Leigh as un-necessary. Jason, David and Mark attacked a Dalek patrol crossing a subterranean cavern to their base, but were too late to rescue Sara. The Black Dalek (or Dalek Supreme, first seen in *The Dalek Invasion of Earth*) had ordered that the ship depart as part of the Earth invasion, and it took off with Sara aboard as the first episode closed...

Back at his lavish Beverly Hills home, Fred Alper wrote to Dennis Scuse at the start of July, confirming that he was still working on the Dalek deal, and had been trying to contact Louis Marx – the toy magnate who owned a very large share of the UK Dalek market. Explaining that he was constantly in touch with Terry via transatlantic telephone, Fred enthusiastically confirmed that that very day he had received a letter from Terry who was working on both a script and a budget. Despite his chores on *The Baron*, the writer was pleased with the way his pilot was developing, intending it to be ready for a final polish by the end of July. Scuse replied the following week, indicating that the Corporation couldn't commit until script and costings were available.

Meanwhile, July 1966 saw the release of *Daleks – Invasion Earth 2150AD*, but cinema attendances were down and interest from the US was minimal. With Nation slaving away at Elstree, when the BBC asked for a new Dalek story to welcome the Second Doctor, the commission instead went – with Nation's blessing – to *Doctor Who*'s former script editor David Whitaker in late July. As autumn arrived, from Thursday 8 September, Santa Clauses across the land purchased *The Dalek Outer Space Book* so that their offspring could renew the previous Christmas' acquaintance with a resurrected Sara Kingdom.

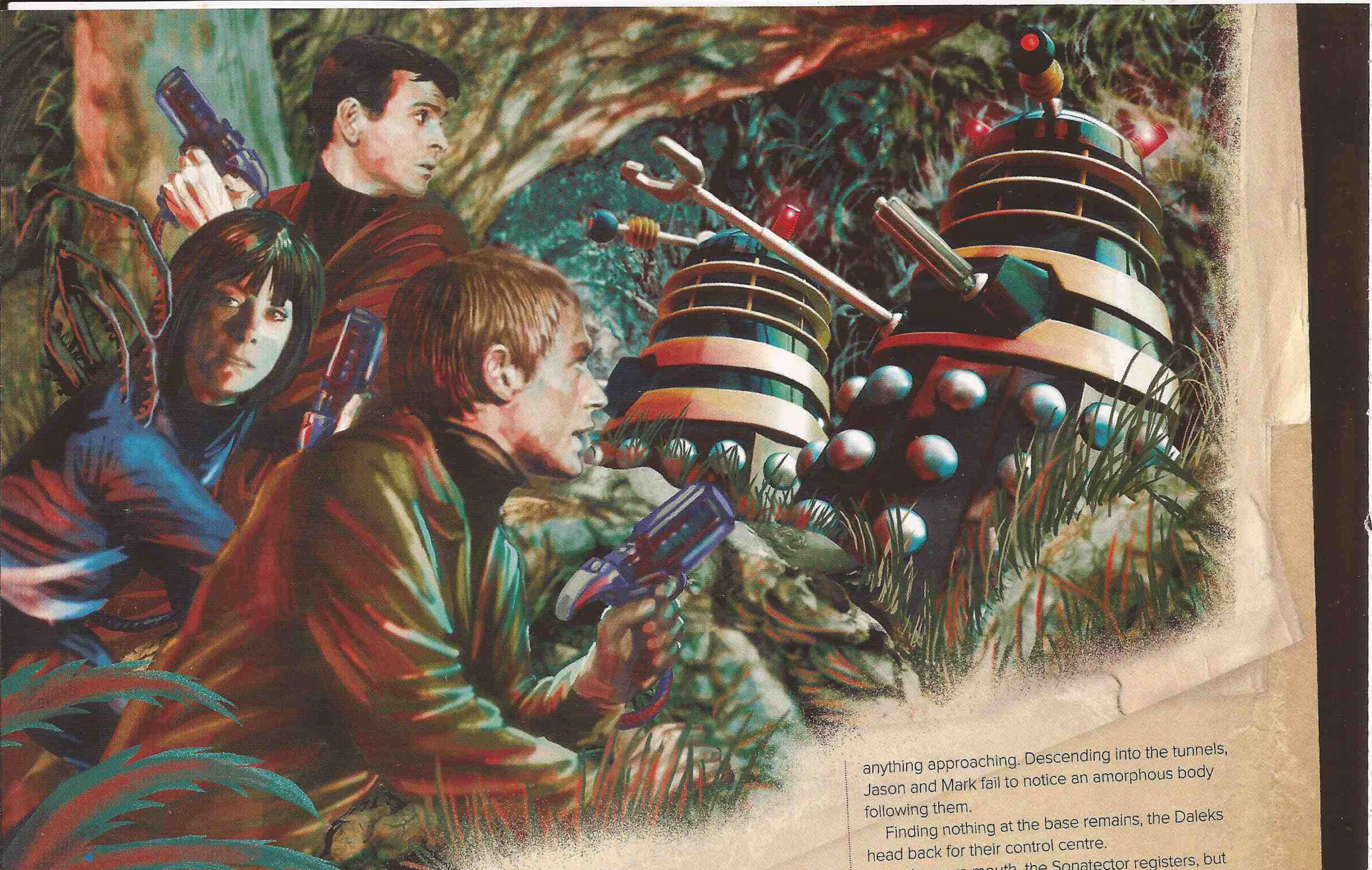
After 30 episodes, *The Baron* ceased filming in October, finally allowing Terry to work on the script which he hoped would propel him across the Atlantic. '*The Daleks* – a space adventure series, filmed in colour for television' was how the golden covered script of *The Destroyers* was headed, with the notification that the series was 'devised and written by Terry Nation' for Dalek Productions Ltd.

In the script, the main SSS Operatives were still identified as Sara Kingdom, Mark Seven and Jason Corey. However, the lead character was now specified firmly as Sara, outlined as 'Twenty-five. Very beautiful. Very efficient. She is an operative of 'S.S.S.' (Special Space Security) and she wears the uniform of that organization. It is close fitting and extremely attractive, and its functional lines seem to magnify her femininity rather than diminish it.' The outfit's shoulder flash indicated her SSS status, and she was armed with a gun attached by a cable to a power pack on her waist, while a sheathed knife was on her right hip. All in all, Sara was summed up as, 'An enormously capable girl, who constantly has to prove she can operate in a "man's galaxy". Off duty she is bright and good humoured, loyal and warm. On duty she presents a rather icy demean of devotion to duty.'

'Mark Seven is handsome in the most classical sense,' the script noted of the second lead, 'His features and physique are perfect. He is in the mould of Adonis, Dorian Grey, a Greek God. A sculptor, asked to produce the ideal male would design Mark Seven.' The humanoid robot was perfectly produced, and a 'complex of micro motors, gears, circuitry, computors [sic], plastic and steel.' His advantages over a human were catalogued: 'He could run non-stop and at high speed for thirty miles. He needs no sleep. His computer brain contains encyclopaedic knowledge. The normal senses found in man are

HOLY GENRE SERIES!

The American networks' SF landscape for Fall 1966 included NBC's newcomer *Star Trek*, alongside a budget-conscious fantasy triple-bill from Irwin Allen: ABC's *Voyage to the Bottom of the Sea* sailing its campy third tour of duty, CBS' Space Family Robinson bursting into color for *Lost in Space*'s second season, and the début of temporal wanderings in ABC's *The Time Tunnel*. Spies were also still big business: NBC had UNCLE agents of both genders, and CBS attracted decent audiences with similar period escapades in *The Wild Wild West*. ABC's camp *Batman* had been the smash of the season in January 1966, although the fantasy crime capers quickly lost their mass appeal as the year progressed.



THE DALEKS: THE DESTROYERS

Outside a glistening new domed base on the surface of a meteorite, a guard is on patrol, un-nerved by alien sounds. A colleague joins him, observing that their mission is to explore the unknown beyond their perimeter force field. When the sentry is left alone, something emerges from the shadowy bushes, probes the force field with a metallic arm, and generates a strange light to breach it. Resting against the dome wall, the sentry is woken by a telescopic arm touching his face. The intruder's weapon arm flares, turning the sentry negative in a blinding light. His dying shriek attracts two colleagues who find the compound full of motionless metallic creatures. "What are they?" asks one. "The Daleks," replies his comrade, grimly. A red Dalek advances on the duo as the attack starts. Both men are killed quickly as the Daleks sweep up the ramp into the spaceship... [*End of pre-credits*]

A woman in SSS uniform cautiously enters a clearing with a bubbling pool and a cave. Finding a skull, she calls out for Jason. When she probes the pool with a stick, it ignites. Next, she leans on a boulder, a life form which tries to devour her, and from which she saves herself by igniting a branch in the deadly pool. Furious, she discovers a male colleague has observed all this without aiding her. This fellow agent is a robot, which assessed that she was capable of dealing with the creature. The pair set off to find Jason, hearing him call out to them: "Sara!!! ... Mark!!!" Using his infra spectrum vision, Mark leads the way through the dark, followed by a scornful Sara.

In a clearing, Jason attempts to contact Explorer Base One by ultra sonic radio, to no avail. When Sara and Mark arrive, he indicates the glow on the horizon in the base's direction, and they quickly depart for the site where they landed two days earlier.

The trio arrive to find the dome ruined and the crew dead. Sara searches the corpses for her brother, David Kingdom. Mark finds Whitman, who is barely alive. Before expiring, Whitman says the Daleks attacked and took prisoners. While Mark notes that carrion plants are moving outside the compound, Jason asks the robot for all the data he has on the Daleks. There is very little: the only previous contacts with the dominant life form of Skaro in the eighth galaxy were the slaughter of the Alpha Millennia garrison 70 years ago and a ship sighted near Mars six months earlier. Jason realises that the Daleks are now here on M.5.

In a command room, a Black Dalek informs the Supreme Dalek on Skaro that M.5 is secured. The base is sealed, and a rocket count down begins. Two imprisoned crewmen are under guard; one needs medical attention, but the Black Dalek says only one prisoner is needed for interrogation on rejoining the space task force. The injured crewman is killed, and moments later sensors record movement near the dome. The Black Dalek instructs two Daleks in Unit Two to investigate.

At the dome, Jason informs Sara that two men are missing: David and a space engineer. Mark moves off to follow some tracks.

The patrol Daleks arrive at a chasm in an underground tunnel, activate two round steel bars which project across the drop, cross on these and emerge from a cave mouth.

Jason and Sara find Mark examining the sandy ground, fused by the electronic discharge of Dalek motive power. They move off, but then Mark senses Daleks ahead, and they hide amidst the quivering, man-eating plants... [*End of Act One*]

While the Daleks scan the clearing, Mark, Jason and Sara lie motionless as plant tendrils snake across their bodies. They move on, and reach the cave mouth where the Dalek tracks lead into the cobwebbed interior. Jason orders Sara to remain on guard, giving her a Sonatector to register anything approaching. Descending into the tunnels, Jason and Mark fail to notice an amorphous body following them.

Finding nothing at the base remains, the Daleks head back for their control centre.

At the cave mouth, the Sonatector registers, but Sara can see nothing in the shadows...

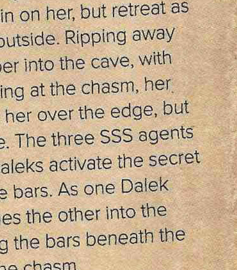
Jason and Mark reach the chasm, where Mark reasons that the Daleks must have a means of crossing.

At the cave mouth, cobweb suddenly wraps itself around Sara, cocooning her on the floor. The shadowy forms move in on her, but retreat as the two Daleks approach outside. Ripping away the web, Sara heads deeper into the cave, with the Daleks following. Arriving at the chasm, her momentum almost carries her over the edge, but Mark grabs her just in time. The three SSS agents hide and watch the two Daleks activate the secret mechanism controlling the bars. As one Dalek starts to cross, Mark pushes the other into the abyss, with Sara retracting the bars beneath the first. The trio then cross the chasm.

The Black Dalek loses contact with Unit Two, and announces that embarkation will commence. An alarm sounds and the Black Dalek informs the prisoner that Phase One of the destruction of Earth and its colony planets is now complete. "The Daleks will dominate your galaxy," it decrees, "Nothing in the universe can halt our progress."

The SSS group moves along a tunnel towards a door guarded by a single Dalek. Jason is about to use thermo phials on it when the sentry is called away for embarkation. As the door opens, Sara sees the prisoner – her brother David – inside. The group use nitro cord to open the control room door and burst in... to find the chamber empty. Moments later, they are overcome by rocket exhaust fumes. When they recover, Sara realises that David is aboard the departing rocket. Consulting an astral chart, Jason reads the orders for Earth: "Attack group seven. Objective. Total annihilation."

"Attack... attack..." The image of a vast Dalek looms over the Earth, filling the screen, until the picture burns white from the fire of its gun...



amplified to an astonishing degree in Mark Seven.' So as to retain some sense of threat and danger for the robot, Nation noted that 'He can be "killed", (his circuits randomized or damaged). He can "tire". (His energy cells discharged).' The writer also commented on the 'humanoid' qualities built into Mark Seven by his manufacturers: 'He has a loyalty circuit. An emotion circuit. (This, always subservient to the logic circuit.) Apart from his superhuman abilities, there is only one tiny defect that makes him a little different. His speech pattern is rather pedantic, like a foreigner who speaks faultless English. Mark Seven selects words from his vocabulary cells that are sometimes too correct. His diction is too precise.' In conclusion, Nation observed that '"to all intents and purposes, Mark Seven is "human".' This would be a great saving on the budget, negating any need to create an elaborate robot costume.

Blandest and least interesting of the trio was 'Jason Corey. Thirty years old. Rugged and good looking, with a keen and intelligent face. Veers towards action rather than intellectualism.' The other character of note was David Kingdom, Sara's brother and fellow SSS operative, described blandly as 'an attractive thirty year old.' Other SSS crew made brief appearances, including Whitman, Morgan, Tom Wayne and – believe it or not – Frank Carson.

In 1966, placing a female lead at the head of an adventure show was a brave move – and Sara Kingdom took top billing in the script. Sure, Mrs Gale and Mrs Peel had been showing how the 'fairer sex' was more than equal to their male counterparts for some years, but Honor Blackman and Diana Rigg still trailed Patrick Macnee on the *Avengers* credits. Unfortunately, despite Sara's prominence, Terry's view of the future was still one where the man clearly had the upper hand, and the agent would have to continually 'prove' herself; indeed, this incarnation of Sara was weaker than both television and gift book counterparts. She was subordinate to Corey, who slapped her across her face at one point when she panicked over her brother's safety; it was also noted on another occasion that 'she is very near breakdown and battles to control herself.' This time, Sara was a more emotive creation, concerned with the fate of her brother David... a far cry from the woman who had gunned down her own sibling, Bret Vyon.

'...AN ENORMOUSLY CAPABLE GIRL, WHO CONSTANTLY HAS TO PROVE SHE CAN OPERATE IN A MAN'S GALAXY...'

SCRIPT DESCRIPTION OF SARA

While the neutrovon belt buckles and magniflare blast buttons were not specified, the SSS agents were equipped with equivalents in terms of thermo phials and nitro cord. They also had the Sonatector ('If anything gets near you it'll start to tick. The closer it gets, the faster it registers') and their arms were described – some years ahead of the handguns Nation would devise for the crew of the *Liberator* in *Blake's 7* – as 'a space-age gun. From its butt runs a coiled cable, its other end affixed to a small metal power pack on his waist belt.'

The script opened with a pre-credit sequence estimated to run for three minutes and 20 seconds, culminating in the title sequence, 'The opening shot of which is a Dalek looming huge through a pall of billowing smoke.' Act One would then follow for another 12 minutes, and another ten minutes and 50 seconds after the Stateside ad-break, which – with 90 seconds of front and end titles – gave a full serving of 27 minutes and 40 seconds. There was also a requirement for bought-in stock footage of a 'rocket flare at take off' to depict the escaping Dalek vessel.

Nation's script differed from his outline in several respects, notably switching the roles of David and Sara to bump the latter up to pro-active lead rather than helpless captive. The speaking cast was small, with David's nameless fellow prisoner so weak and frail that he could be despatched after a single scene without the need for an actor to utter a single line. The Daleks were on good, basic Dalek-y form, with the Black Dalek pre-empting and paraphrasing the legendary Professor Zaroff with his squawk of "Nothing in the universe can halt our progress." Skaro was defined as being in the eighth galaxy, and Corey's cataloguing of previous contact between Daleks and human strongly echoed the words of his virtual-namesake in *Mission to the Unknown*.

Although an original script, some elements could hardly be termed 'original' if you were a British viewer. Sara Kingdom and the SSS were transferred directly from *The Daleks' Master Plan*, while Jason Corey was effectively Marc Cory from *Mission to the Unknown*. The Dalek attack on the dome was reminiscent of the assault on the Mechonoid city in *The Chase*, while caves, bubbling pools, and alien jungles were all familiar from earlier Dalek tales. The asteroid's 'carrion plants' were close relations to the accelerated vegetation found in Terry's 1964 *Doctor Who* story *The Keys of Marinus*, the Fungoids which roamed Mechanus, and the Varga plants cultivated on Skaro itself. The Dalek base – located at the back of a cave system (akin to the Mechonoid city entrance) – was protected by movement sensors akin to the rangerscopes of their city on Skaro. Cliffhangers set in subterranean chasms were also a favourite of Nation's, as demonstrated by the Thals' expedition in the first Dalek story and re-visited in his recent adaptation of Leslie Charteris' *The Man Who Could Not Die* for *The Saint*.

Deadly vegetation, similar to this Fungoid from *The Chase*, featured in the pilot script.

In terms of new concepts, the man-eating boulder which attempted to gobble up Sara was a new twist and the web-slinging cave creatures were underused, but the big innovation was the creation of Mark Seven, a humanoid robot akin to the Doctor's doppelgänger conjured up by Dalek technology in *The Chase*. Mark Seven effectively combined elements of two established genre characters then on Stateside screens: the Model B9 Class M3 survey robot from *Lost in Space* and Mr Spock, the logical human-Vulcan hybrid aboard *Star Trek*'s *USS Enterprise*.

Sara Kingdom took top billing in Nation's pilot script for *The Daleks* series – but would Jean Marsh have reprised the role?

However, Mark's most direct ancestor was possibly R Daneel Olivaw, the humanoid robot detective of Isaac Asimov's 1953 science-fiction tale *The Caves of Steel*, which Terry had adapted for BBC2's *Story Parade* strand in early 1964.

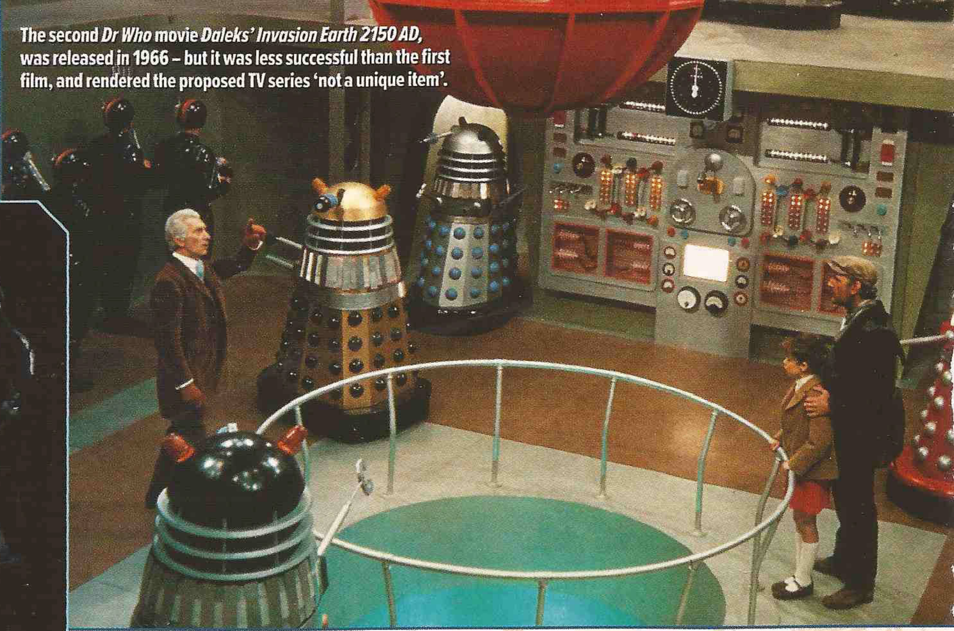
It is tempting to speculate what other situations from Terry's back-catalogue might have populated future episodes. Subjugated natives forming slave parties, mining operations, radioactive atmospheres, desert and tundra worlds, robotic doubles and time machines would doubtless have all played their part in the Daleks' assault on the Earth colonies.

Terry presented his pilot script to BBC Enterprises on Friday 21 October 1966, with a budgetary breakdown indicating that *The Destroyers* could be realised for a cost for £42,000. This was an astronomical budget in comparison to a standard BBC edition of *Doctor Who* at the time. In September 1966, Episode 1 of *The Tenth Planet* – requiring Cyberman costumes, pre-filming and eye-catching sets – had been made for only £4,835... and even then a grand-and-a-half over budget!

But while exotic by *Doctor Who* standards, the budget was positively frugal compared to heavy-duty Stateside space adventure. The original hour-long pilot of *Star Trek* had been filmed at a cost of $630,000, while Irwin Allen's test instalment of *Lost in Space* came in at $700,000... one of the most expensive ventures of its day. Could the Dalek project compete in this kind of market?

Budgetary matters occupied the coming weeks, with Dalek Productions sending more monetary mathematics to Dennis Scuse on Monday 31 October, and the following day informing Enterprises that it was their intention to film from Monday 12 December... a mere six weeks away. The reason for the hurry was the buying season of the American networks. Every March, the big three would view pilots, decide which to developed, and so stockpile episodes filmed over the late spring and summer, ready for the Fall season in September. Because of this, a finished print of *The Destroyers* would be needed by late February, and – with Christmas looming – filming would have to be over a fortnight in December. This was a lavish schedule, equivalent to one hour of finished programming from ITC.

Having heard nothing from either Terry or Fred in months, BBC Television Enterprises eagerly fell ▶



The second *Dr Who* movie *Daleks' Invasion Earth 2150 AD*, was released in 1966 – but it was less successful than the first film, and rendered the proposed TV series 'not a unique item'.

It was hoped that up to 39 episodes of *The Daleks* might be sold to a US network.

◀ upon the estimated budget. They soon had their concerns. At a meeting on Thursday 10 November, Scuse and Grove expressed to Terry their feeling that £42,000 would be insufficient, and there was debate about the studios to be used. But the bottom line was that Terry indicated that pre-production would have to begin around Monday 5 December, and the Dalek creator indicated that the pilot would be made with or without Enterprises' finance. There was little likelihood of firm commitment from the BBC for up to another fortnight, and such a decision would require ratification with Huw Wheldon, the pro-Dalek BBC Director of Television.

Next day, BBC Enterprises assessed the situation. They had an offer to co-finance 50% of a pilot which would hopefully lead to a sale of 13, 26 or 39 episodes of *The Daleks* to a US network. The adventures would be written by Terry Nation, 'as with the BBC productions which were such a success' noted the memos. The project was aimed at the American market, and as Enterprises understood it, 'interest has been expressed provided the series was a true "space fiction" production, and somewhat more adult than the BBC series.' Having read *The Destroyers*, BBC Enterprises was impressed, and it seemed that ABC was also interested across the Atlantic. With UK finance and London filming, the BBC needed to invest £20,000 in the pilot, and £10,000 for each subsequent episode, should it be picked up for Fall 1967. Since *The Daleks* would be in colour, and the BBC was planning a colour service on BBC2 from next summer, the series 'would be available for the BBC if [the Controller of] BBC-2 wishes and is prepared to buy it.'

However, there was still a certain amount of risk. Licensing expert Roy Williams, Assistant Head Business at BBC Enterprises, indicated his concerns about contingency on budgetary elements. "From my contacts in the toy trade, I have very serious reservations as to the audience pull of the Daleks in the UK at this late stage," he stated, aware of the decay in Dalek merchandising and failure of the latest Aaru movie to set British cinemas ablaze.

> "FROM MY CONTACTS IN THE TOY TRADE, I HAVE SERIOUS RESERVATIONS AS TO THE PULL OF THE DALEKS..."
>
> **ROY WILLIAMS, BBC ENTERPRISES**

Indeed, the fact that the Daleks had *already* been seen in Technicolor glory via two movies meant that a colour TV series was not 'a unique item.' Roy's feelings were that "viewing success" and "financial potential" was effectively limited to the States, and that the Corporation could only expect "very marginal returns" through merchandising and exploitation.

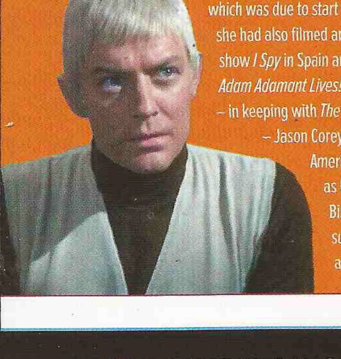
Unaware of these concerns and assuming that the BBC would most likely be on board, Lynsted Film Productions found the premises to craft the new Dalek adventures. Twickenham Film Studios wasn't the obvious home for such a venture. Although it was the largest studio in the country when constructed in 1913, by the 1960s it was no longer a major player when compared to Pinewood, Shepperton or numerous venues clustered at Borehamwood. After a lean post-war period, 1959 saw Guido Coen arrive as executive director, and its recent pedigree included movies such as the Beatles films *A Hard Day's Night* and *Help!* plus Michael Caine vehicles such as *Zulu* and *Alfie*. Generally it was used as a production base and post-production facility since its three sound stages were not large. In September, two projects began shooting there: the BBC/Athos educational export films English by Television and the sci-fi flick *They Came From Beyond Space* from Amicus Films, the team behind the Dalek movies. Both had completed by late October, leaving the stages occupied by the German co-production espionage thriller *The Man Outside*. Guido Coen enthusiastically wrote to Terry Nation on Monday 14, offering facilities to make *The Destroyers* at a cost of £600. This would cover a week of set building from Tuesday 29 November, and a ten-day shoot from Monday 5 December on Stage One (clear after *The Man Outside* wrapped around Wednesday 23 November). In addition, Stage Two would be available for the period Monday 5 to Friday 16, with the smaller Stage Three also empty from Monday 12. The quote also itemised availability of cameras, sound booms, cutting facilities, offices, dressing rooms and the preview theatre.

Tuesday 15 November saw another budgetary discussion at BBC Enterprises, this time with Alex Richards, the Corporation's Film Production Accountant, who felt a figure nearer £48,000 was required. Armed with this, Roy Williams, John Grove and Alan Lawson (another Enterprises figure with experience in the film arena) met with Fred Alper and Terry Nation that afternoon. The group agreed that £4,000 could be shaved off the budget with script changes, reducing costs to £41,000 and allowing more contingency. As such, the BBC indicated that it would be happy to consider a draft legal agreement for the pilot. John Grove again stressed that while the Corporation was interested, internal approval from on high was needed for a final commitment. As it transpired, Terry and Fred – in all good faith – took these comments to be perhaps more positive than they actually were...

One cost saving was possibly in the Daleks themselves, since on Tuesday 15, Beryl Vertue wrote to Dennis Scuse asking if they could borrow the BBC's four existing props for the pilot, once they had been released from use in recording Episode Six of *The Power of the Daleks* on Saturday 26 November. Following the meeting, John Grove summarised discussions, indicating all parties had agreed on a total budget of £42,000 and placing the financial details in Alex's hands, commenting "there seems little doubt that Nation and Alper are willing to put up a considerable amount of money." Roy Williams visited Broadcasting House to brief the BBC's solicitor who could kick matters off with Alper's own legal representatives. And Scuse set out the

CASTING COUCH

So, who would star in the pilot and possible series? Jean Marsh, who had played Sara in *The Daleks' Master Plan* from late 1965 to early 1966, was known to the US audience from a spell there in 1959 appearing in film series like *The Twilight Zone* and *The Third-Man*. During 1966, she had been co-starring in the successful Rediffusion drama series *The Informer* which was due to start recording again in February 1967; she had also filmed an episode of the US espionage show *I Spy* in Spain and was to make an episode of *Adam Adamant Lives!*. It is also tempting to think that – in keeping with *The Baron* and *Man in a Suitcase* – Jason Corey might have been played by an American actor working in the UK, such as Brooklyn-born Edward (latterly Ed) Bishop who had featured on series such as *The Baron*; this would be attractive to the American market.



situation for the BBC bigwigs who would call the final shot. "The project would be aimed at the American market and there is no thought of proceeding beyond the pilot stage unless an American Network sale is assured," explained Dennis before outlining the deal and stressing that the pilot needed to shoot from mid-December. If all went well, a series could follow in Fall 1967. "It could also, of course, be available to C.BBC-2 for the beginning of his colour transmissions," suggested Dennis with the domestic market in mind. With no guarantee from a US broadcaster, the BBC would be risking £20,000 on a project with "a very good chance of success" and with potential sales to Japan, Canada and Germany.

On Tuesday 22 November, WP Robinson of Alper's legal representatives – Richards, Butler & Co – submitted a draft contract to the BBC's solicitor, JP Coman. Since Alper was flying back to the States on Tuesday 29 and his attorney, Miss AI Springer, was only there to until Friday 25, Robinson urged that it would be beneficial to all parties to sign as soon as possible. The one change from the original discussions concerned how Alper had defined his all-important merchandising territory. Originally, Fred had requested only the States, leaving the BBC the 'rest of the world'. Now, he felt it was best if, as well as the USA, he had all its territories and dependencies, Central and South America and also the Philippines. It was re-iterated that agreements needed to be made by 5 December to start shooting 12 December. The contract indicated that both parties – the BBC and Alper-Nation – would pay £21,000 towards the pilot, with the agreement to then co-produce a series valid up to 1968. Furthermore, the BBC would not be permitted to exploit any *Doctor Who* episodes featuring the Daleks in terms of overseas sales within a year of the final edition of *The Daleks* being screened, and nor would they licence another company to make a similar series.

The fact that the contract was talking about not just the pilot, but also the proposed *series*, sent shock waves through BBC Enterprises when it arrived on John Grove's desk next morning – the third anniversary of *Doctor Who*'s début on television. It was decided that there was no way the Corporation could commit in such a way. A pilot film, fine... but there would need to be far more discussion before the BBC agreed on a whole series. Memos darted between departments. Legal representatives were informed that the BBC would not be signing. Guido Coen was contacted and not best pleased to find that the Corporation might pull out of the production filling his studios in December. Describing his feeling as 'distressed', he invited the Enterprises team over for a drink to establish what was now happening.

The following day, Guido assessed the situation. Twickenham Film Studios' deal had been made with Terry Nation on the basis of his verbal acceptance of the studio's quote. Due to the venture's hurried nature, Guido explained to John Grove that "construction work has already commenced and charges incurred." Considering what action to take over the "unfortunate situation," he again asked the BBC team out for lunch.

The solicitors at Richards, Butler & Co wrote to Dennis Scuse on Friday 25, having been informed by Fred Alper and Terry Nation that the BBC would not be proceeding with the contract; the duo had believed the investment would be a mere formality and proceeded "in all good faith." Naturally, Lynsted would accept responsibility for all the "abortive expenses incurred" in hiring Twickenham Studios, and would now plough on without the BBC. Thus Terry was anxious to acquire the BBC's rights in the Daleks so that Lynsted Film Productions could go it alone. Asking for sympathetic consideration from the Corporation because of the money already expended, the solicitors emphasised that the BBC would still be

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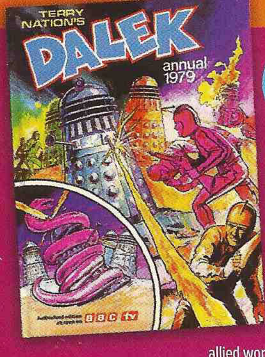
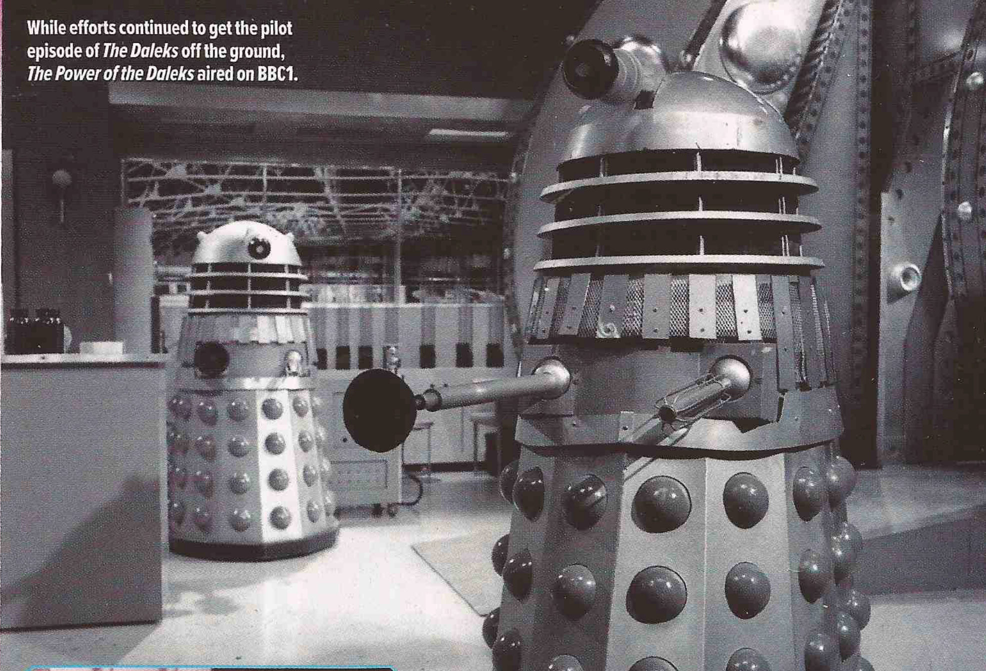
THE FURTHER ADVENTURES OF MARK SEVEN

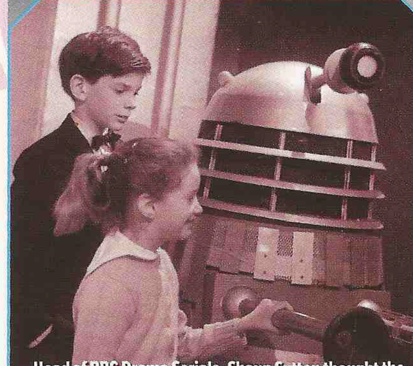


Almost a decade after his abortive appearance in *The Daleks*, Mark Seven surfaced in autumn 1975 inside *Terry Nation's Dalek Annual* 1976. Terry retooled his SSS concept for the 1970s, and in the first text story of the volume – *Terror Task Force* – the Supreme Commander of the United Planets Defence Complex on Mars decided that he needed a commando strike unit since the allied worlds were fairing badly in the Dalek wars. Trainee Joel Shaw (named after Terry's son, Joel) was appointed Space Major commanding the Anti-Dalek-Force (or ADF), assisted by the Martian girl Reb Shavron (named after Terry's daughter, Rebecca) and none other than Mark Seven, whose artificial nature was revealed to his new colleagues ("I'm a mark seven totally humanoid robot") after he was apparently killed by a Dalek during a mission to destroy a sky-spy machine on Skaro. A revised cutaway diagram of the Mark 7 Humanoid Robot then wowed young readers with details of the android's Plastograft skin, the humanizer unit which replicated emotions, and his amazing abilities including fluency in over 400 languages, lifting 11 tons in one hand, detecting dangerous gases, running at 70mph... and his infra-red eyelids! Mark's skills were instrumental in destroying a Dalek Deep Space Cruiser on Omegon in *Exterminate! Exterminate! Exterminate!*, after which he helped Joel rescue Reb from the swamps of Terroh in the strip *Planet of Serpents*, and was interrogated at a Dalek base in the Antarctic in the strip *Flood!!!*. The tome also featured the ADF team in *Nightmare* where the sole survivor on Zebus warned of Dalek humanoids hidden on Earth.

Mark was in the thick of the action again in *The Doomsday Machine*, the first story in the *Dalek Annual* 1977 which saw him – one year on – on a tour of duty on Emmeron, a world attacked by a shrinking phenomenon. Aside from further ADF aptitude tests, the only other ADF content was Shaw's fleeting sign-off in *Report from an Unknown Planet*. Mark Seven was absent from the *Dalek Annual* 1978, while Shaw featured briefly in *The Seeds of Destruction* and worked with Reb on a security leak in *Assassination Squad*. The former SSS automaton rejoined the ADF roll-call for the *Dalek Annual* 1979 when he and Shaw found Daleks deploying neutron bombs on Scottus in *The Solution* and investigated a bizarre human corpse in the strip *Island of Horror*; the festive volume also saw the ADF present in *Blockade* where agent Ed Cowley (drawn to resemble William Hartnell) took centre stage, *The Human Bombs* in which the Daleks deployed G-Radiation bombs and *The Planet that cried 'Wolf!'* where Joel and Reb investigated a Dalek attack on penal planet X26.



While efforts continued to get the pilot episode of *The Daleks* off the ground, *The Power of the Daleks* aired on BBC1.



Head of BBC Drama Serials, Shaun Sutton thought the pilot script 'representative children's Science Fiction'.

◀ due a share of any profits which *The Daleks* might accrue. At Enterprises, John Grove knew that Alper and Nation could not make a move without the BBC's licence to use the Daleks, which could be discussed after the weekend.

Attempting to salvage the situation, Dennis Scuse investigated the possibility of UK interest in *The Daleks*. On Thursday 1 December he wrote to David Attenborough, the famous naturalist and broadcaster, who was then controller of BBC2. 'I hate to burden you personally with scripts, but I wonder whether you could find some time to glance through the attached,' asked Dennis of CBBC2, explaining that Huw Wheldon had asked him if BBC2 would like to give *The Daleks* a home from Autumn 1967. 'I am under some pressure and would be grateful for your reaction as soon as is humanly possible,' concluded Dennis. Next day, the script for *The Destroyers* was forwarded by Attenborough to Shaun Sutton, the Head of Drama Serials, to canvas his opinion.

The BBC kept its solicitors informed of events, and the Television Enterprises team joined Guido Coen for lunch at his studios on Wednesday 7 December. In the meantime on Monday 5, EAC 'Tony' Bostock, the BBC's solicitor wrote to Richards, Butler & Co to confirm their understanding that Lynsted would proceed with the series anyway and noted – assuming that the co-production deal was now effectively dead – that 'the Corporation would naturally be prepared to grant to Lynsted such rights in *The Daleks* as may be needed for exploitation of the projected film series' in return for a percentage of the net profits.

Shaun Sutton delivered his verdict on the 'Dalek: Film Pilot' to David Attenborough on Monday 12 December. The script was, he felt, 'representative children's Science Fiction. Technically it holds together, and is exciting and inventive,' noting that it offered 'plenty of suspense situations and weird monsters.' With regards budget, he felt it was 'not extravagantly written, casts and sets are moderate,' and commented that Sara Kingdom was 'of course a regular character in the various Dalek publications.' Continuing, he mused, 'The writing and dialogue are quite adequate – there is no depth to any of it, but why should there be?' before declaring that, 'Being in colour would certainly double the effectiveness of this particular production.' Signing off, he indicated that the script was now with *Doctor Who*'s creative force, Sydney Newman, the Head of Drama.

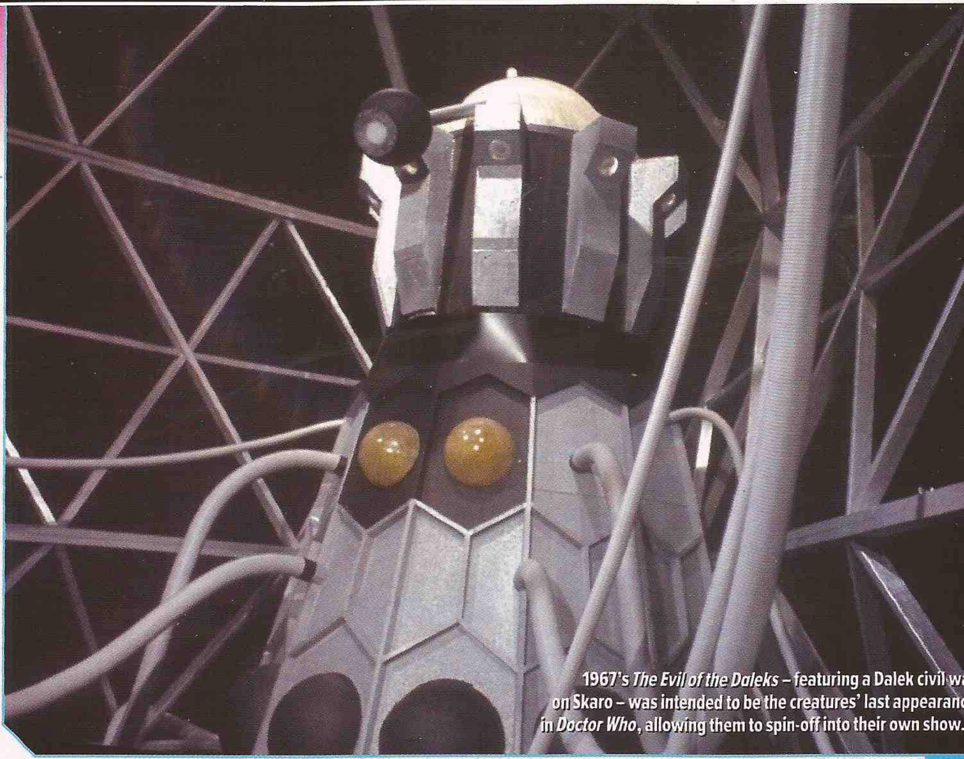
With the final decision on the Corporation taking the series still pending, approaches were made to the BBC from Richards, Butler & Co in order to strike a deal on the Dalek rights so that shooting on the pilot could commence. Unfortunately, the first deal offered the Corporation a merchandise percentage which Roy Williams informed John Grove was, to his mind, 'quite inappropriate.' While he correctly claimed that the BBC had substantially invested in the Daleks' success via *Doctor Who* over the last three years, Roy claimed that the Daleks were well known in the USA as a result of press coverage. With regards merchandising rights, he suggested a scheme for the USA akin to that made with entrepreneur Walter Tuckwell in the UK: Fred Alper could take 40% of all profits from American sales, leaving 60% to be split equally between Terry Nation and the BBC.

Although Lynsted was concerned that the buying season would be missed, just before Christmas John Grove implied there was still ample time, and that the Dalek TV rights could be assigned on the same basis as the first Aaru film – as agreed between the BBC, Terry Nation and Aaru in December 1964. On Friday 23 December, David Attenborough informed Dennis Scuse of his verdict on BBC2 screening *The Daleks*. 'A typical – and therefore excellent – *Dr Who*-type story,' he began in promising tones. 'On the other hand, I do not see how I could use a series based on it on BBC-2. Quite apart from the reactions of C.BBC-1 [Michael Peacock, BBC1 Controller] to the idea that I should carry off one of his characters, I am unable at the moment, with only 30-hours a week at my disposal, to broadcast in the early evening. So I cannot place such a series.

'Sorry,' concluded David.

"The BBC was going to go with me on this series at one point," Terry later told *Starburst*, "But they weren't – at the time – a very good business organisation. And the whole thing sort of crumbled to dust."

As such, 1967 opened with the BBC out of the picture as co-producers and broadcasters. Instead, the nitty-gritty of assigning Terry Nation an option on their half of the Dalek ownership began. The main issues for debate were merchandising licensees – such as Louis Marx and Herts Plastic Moulders – as well as the overseas sales of existing *Doctor Who* stories featuring the Daleks. On Tuesday 10 January, the BBC's solicitors offered the Dalek rights on the basis of the 1964 Aaru deal, noting that if Terry wanted to cancel existing licences with various companies prior to their 1968 expiry dates, he would need to refund some of his advances. After further exchanges, Terry Nation and Beryl Vertue joined John Grove – and their respective legal representatives – for a late afternoon meeting on Thursday 26 January.



1967's *The Evil of the Daleks* – featuring a Dalek civil wa
on Skaro – was intended to be the creatures' last appearanc
in *Doctor Who*, allowing them to spin-off into their own show.

'It became apparent that Terry Nation did not want the BBC to participate in his venture at all,' reported John Grove of the meeting, explaining that Nation 'was finding the money himself, possibly with a production company, and that he was going to New York shortly to try to get the necessary backing and sell to a network.' One issue raised was that Beryl Vertue offered the BBC £15 for every episode of the new series written by Terry, on the grounds that this was the same sum paid to them by the BBC for Dalek episodes of *Doctor Who* written by Dennis Spooner and David Whitaker... an amount which Grove ruefully realised had been 'exceedingly low'. Existing sales of Dalek stories abroad could not be cancelled, but no further shows would be offered, no renewal of merchandise licenses would be made, and – if the senior echelon were compliant – no Dalek repeats would appear in the UK. In return, the BBC could have a 15% slice of the merchandising action.

These terms were formalised with the BBC solicitor the following Monday, with instructions to give Terry Nation all the rights he needed, although Grove noted that £20 per script would be better than the 'ludicrous small fee' which the BBC itself had set. He also commented that it was 'extremely unlikely that repeats in the United Kingdom will be achieved, and we can give you an assurance that they will not be repeated.' These were then forwarded to Richards, Butler & Co the next day.

In the meantime at the *Doctor Who* production office, David Whitaker's January commission for the seven-part *The Evil of the Daleks* was shaped as a wrap-up for the Daleks' battles with the Doctor while they headed off to new conquests in their own series. Scheduled to start pre-filming in late April, this new story would conclude with the Doctor instigating civil war between Dalek factions on Skaro, and watching what he believed was "The Final End!"

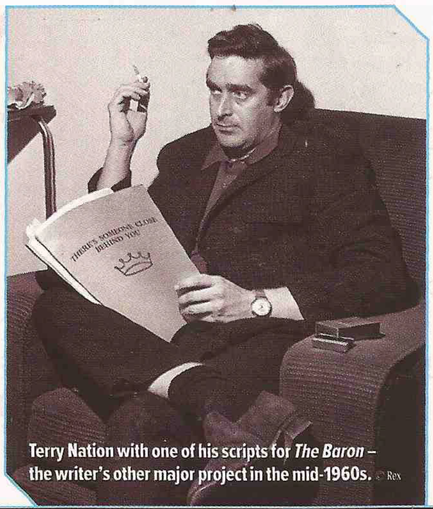
During February, legal progress slowed because Beryl Vertue was busy as executive producer on Eric Sykes' silent comedy *The Plank*. March saw Beryl and Terry setting out their conditions, and suggesting that Dalek merchandise licensees could be informed in late September that their options would expire on New Year's Eve 1967. However, there was a hurdle in these refined conditions communicated on Monday 20 March: Lynsted wanted the Dalek rights in perpetuity.

> "THE BBC WEREN'T A VERY GOOD BUSINESS ORGANISATION, AND THE WHOLE THING SORT OF CRUMBLED TO DUST..."
> TERRY NATION

By now, the American buying season for 1967 was over. With *The Daleks* on hold, Terry returned to ITC-backed film series, submitting a storyline for *The Saint* and securing a couple of commissions from Dennis Spooner on *The Champions*.

At the BBC, everything was quiet until late May 1967, as *The Evil of the Daleks* was transmitting on BBC1. At the BBC's Programme Review Board on Wednesday 31 May, when this Doctor-Dalek face-off was mentioned, Shaun Sutton – according to the minutes – 'hinted at reasons for fearing this might be the last Dalek story'. At this, Huw Wheldon, 'expressed alarm and recalled Evelyn Waugh's own view of his troubles because he let his character die all the time.' Sutton and Wheldon agreed to 'investigate the matter.'

According to Dennis Scuse on Wednesday 7 June, Huw Wheldon had suddenly 'woken up' to the news that there were to be no more Dalek episodes for him and his family to look forward to. John Grove was asked to summarise events for the Controller of Programmes, and the following Monday his colleague laid out a chronology events of recent months. Since there had been no communication between the interested parties since the end of March, the Corporation didn't know if a US deal had been made or not, and were simply waiting to see if the Lynsted team would again approach the BBC...


THERE'S SOMEONE CLOSE BEHIND YOU

Terry Nation with one of his scripts for *The Baron* – the writer's other major project in the mid-1960s. Rex

Soon afterwards, Terry Nation became involved with *The Avengers*, and when the *Doctor Who* production team asked him in December 1967 to discuss the possibility of an adventure featuring both Daleks and Cybermen, it seemed that the Dalek embargo and *The Daleks* TV series were things of the past. The Dalek/Cybermen team-up went no further, and – tied up writing for series such as *Department S* and *The Saint* – Terry received no further BBC commissions until early into the next decade.

And so, the elements which had come together to form this attempt to propel the Daleks to independent screen stardom drifted apart, some later resurfacing through both the professional world and fandom's sub-culture. Mark Seven remained a favourite phrase of Terry's, and the bond with Fred Alper continued. In 1971 there was attempt to produce a sophisticated Dalek toy with moving mechanisms controlled via a box mounted atop a stalk projecting from the creature's back: a 'Mark Seven' Dalek. Prototypes formed prizes in the 'Win a Dalek' competition run by the *Radio Times* to promote the creatures' return to *Doctor Who* with *Day of the Daleks* at New Year 1972. The delighted junior school children of Beckenham could be seen playing with their trophy in a film report on BBC1's *Nationwide* on Tuesday 22 February 1972. As Beryl Vertue recalled, "A Dalek got made, a sort of sample. My son-in-law, Steven Moffat, says 'I cannot believe that I know someone who gave away a Dalek,' because eventually it was so huge I gave it away. I feel as though I've created some ghastly mistake..." Indeed, it's amazing that when Davros unveiled his lethal creation in *Genesis of the Daleks*, it was referred to as the 'Mark Three Travel Machine' as opposed to the 'Mark Seven'. Mark Seven himself would go on into several literary adventures in *Dalek Annuals* released by World Distributors in the late 1970s. Meanwhile, Sara Kingdom herself reappeared in *Home Truths*, a *Doctor Who* audio play released by Big Finish in November 2008, with Jean Marsh reprising her original role some four decades later for this entry in *The Companion Chronicles* series.

Having missed out on a BBC-American co-production with *The Incredible Robert Baldick* (like a Victorian version of *The X-Files*) but scoring domestic hits with *Survivors* and *Blake's 7*, Terry did finally make it to Hollywood, departing for California with his family in 1980, and selling Lynsted Park in 1983. The dream had come true, and he was to live out the rest of his days Stateside.

"Terry was really ambitious," recalled Beryl Vertue of the man who almost brought his creation to the viewers of the USA 40 years before *Doctor Who* sustained its first full-series spin-off. "He wanted to be international, and eventually went to America to live, although I never thought actually that was so good for him in the end. He earnt a lot of money, but creatively it wasn't a very good atmosphere for him."

Almost 40 years later, *Torchwood* hit the screens of BBC Three as the first ongoing *Doctor Who* spin-off series, fuelled by a popular character from the parent show. But with sets under construction for *The Daleks* and only days away from shooting, Terry Nation and his colleagues had come so tantalisingly close to something still never quite achieved: propelling the world of *Doctor Who* onto a major US network – the Daleks' invasion of America, 1967AD. DWM

Doctor Who (Gareth Roberts) and his beautiful companion (Clayton Hickman) explore the ravaged surface of Skaro...

Even **Better** than the **Real Thing...?**

From books to audios to interactive games to *Tardisodes*... to proper *Doctor Who* on your actual telly! Clayton Hickman finds that Gareth Roberts doesn't need to pretend any more. Well, *much*...

Skaro photography: Gary Gillatt
Other photography: Clayton Hickman

DWM is in Chiswick. Not for any Noble purpose, but because that's where writer Gareth Roberts now lives. "Yes, I have checked the road names from *Turn Left*," he reveals, "but no, Sutton Court *didn't* have anybody with a boombox in it. Not the day I was there, anyway..."

Gareth's an old hand at new *Who* now – stretching back to Christmas 2005's *Attack of the Graske*, via Series Two's *Tardisodes*, then proper scripting duties for the following seasons; first *The Shakespeare Code*, then *The Unicorn and the Wasp*. Not to mention novels, comic strips and a huge great wodge of *The Sarah Jane Adventures*. Because of this he's also an old hand at **DWM** interviews, so he counts off the things he's already covered in past issues on his fingers. "I don't want to bore everybody," he declares. So if you're a new reader, hie thee over to the back issues people at once. There's a big list, actually, so start saving up now. Anyway, number one on the list of Exciting New Things is the imminent Easter Special, *Planet of the Dead*, which Gareth has co-written with showrunner Russell T Davies. That must have been an exciting commission?

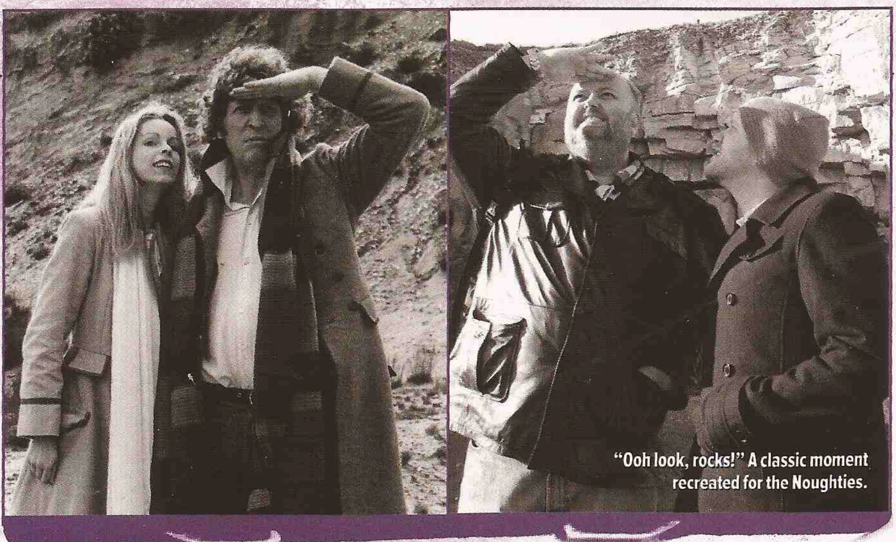
"When I was asked to do a Special I toyed with the idea of reacting like Miss Piggy did in 1982 when she found out that *The Fantastic Miss Piggy Show* was only a one-off, not a full series," Gareth says. "First by shouting 'How dare you! A CRUMMY SPECIAL?!', then karate-chopping the production team, and finally bringing the whole set crashing down around my ears." A pause. "Not really."

So had Gareth known this assignment was on the cards? "No, it came out of the blue, I had no idea Russell planned on co-writing any of the Specials. What an honour for Old Roberts! Though an artist of my calibre wouldn't accept a co-credit from just anyone..."

The two have, of course, worked together before – co-writing the first episode of *The Sarah Jane Adventures* back in 2006. "He knew I wasn't barmy, because we'd done *Invasion of the Bane* together, and to a lesser – and sometimes astonishingly greater – extent, all *Doctor Who* scripts by other writers are a collaboration with Russell anyway."

The pair's professional links go all the way back to the mid-1990s at Granada TV. "But even so, I can't say I know Russell all that well," Gareth admits. "He hasn't really had a social life, so to speak, since 2004 – most of his time is spent working. But reading his book [2008's *The Writer's Tale*] I was relieved to see him wracked with self-doubt and writers' self-delaying tactics like the rest of us. But he remains a mystery wrapped in an enigma concealed in a copy of *TV Comic* issue 1179. It's a Polystyle publication.

"Russell and I are often accused of being cut from the same cloth," Gareth continues. "If we're not careful in meetings, we'll get distracted and start talking about *Coronation Street* or something – which is when Julie Gardner has to yank hard on our chains. There's one very important thing about Russell – he really loves TV. So many people working in TV don't love it, they've just somehow washed up there after a terrible shipwreck. You always know that if you're



"Ooh look, rocks!" A classic moment recreated for the Noughties.

sat at home watching something fantastically good or spectacularly bad, he'll be watching too. Not an opening night of *Big Brother* has gone by without a text from Russell claiming that he's in the car, ready to go in. In a fur bikini and witch's hat. Steven Moffat's the same, luckily – there's no bigger fan of *The X Factor*.

"Russell's done such good spadework with *Doctor Who* over the last five years," Gareth says, "and yet I was talking to an acquaintance recently about another classic science-fiction show they're trying to bring back, and he told me they were planning to throw everything out that made it good. Honestly, it would be like bringing back *Fawlty Towers* with no hotel. And no Basil." Gareth shakes his head. "Can't they see that *Doctor Who* is the same show given a good buff up? But it takes a genius to wield the sponge, I suppose. Russell talks about moving on to doing late-night dramas for Channel 4 again, but I really hope he stays nearer mainstream TV when he leaves *Doctor Who*, because it needs him. I don't care what he thinks, it's his goddamn duty!

> **"Actually, sometimes I almost wish we could afford to be *less* popular, and just slip in a barmy *Warriors' Gate*-style story..."**

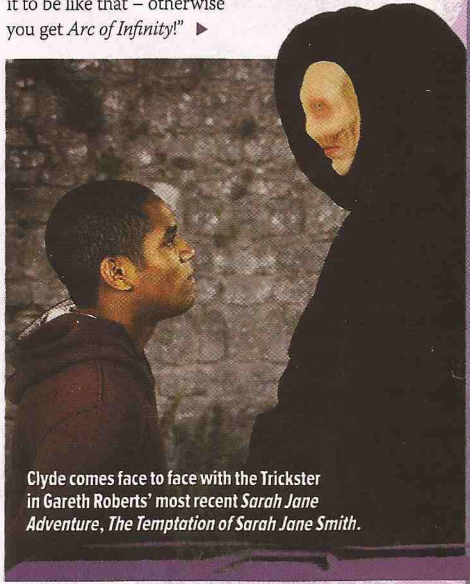
"The thing is that *Doctor Who* is better than it has any need to be," Gareth points out. "Even if it had half as much thought and care put into it, it would still be okay, and sort-of successful. So we need to remember how lucky we are that Russell, and now Steven, are willing to give it everything they've got."

He pauses for a moment, then leans forward, conspiratorially. "Actually, sometimes I almost wish we could afford to be *less* popular, and just slip in a barmy *Warriors' Gate*-style story or a real howler – a *Time-Flight* or something – just for nostalgia's sake." He pauses for a moment, then tuts. "Now I've said that out loud, the words have turned to ashes in my mouth. Cue the internet: 'Gareth Roberts has fulfilled his own prophecy with *Planet of the Dead*. 1 out of 5.'"

Talking of *Planet of the Dead*, **DWM** wonders how different co-writing a *Doctor Who* story is to flying solo? "It's pretty similar to a normal episode, except it goes to Russell a bit quicker," Gareth explains. "I wrote the first five or six drafts, I think, then Russell did a couple more, but putting in a hell of a lot. The thing about a Special is that it's an hour long. You think you've got all this room, but of course the story expands to eat up the screen time. Everyone who works on it always thinks of *Doctor Who* as 'all killer, no filler', but with a Special your mind is even more concentrated on that. A Special has to be like getting a mainline fix of *Doctor Who*, and this year – as the Easter Special is pretty much all we've got until Christmas – it's even more so."

With no famous names from history appearing, *Planet of the Dead* is a departure for Gareth's *Doctor Who* writing – at least as far as TV is concerned. "With this story, Russell said he wanted to 'let me go' a bit," Gareth reveals. "I've only done 'historicals' so far, and he wanted to use some of the more wild sci-fi imagination he remembered from my old Virgin books. It was more imagery that we used in the end, stuff that I'd had in my head since I was 14 anyway, ten years before I wrote my first book, *The Highest Science*." Gareth ponders the 16-year gap between that book and the upcoming Special. "It's a bit strange revisiting – even vaguely – something that feels like it was written by a totally different person."

So what can Gareth tell us about the episode? We've had invasions, capers, disaster movies and historicals from the Christmas Specials so far. What should we expect at Easter? "We've broken our own rules with *Planet of the Dead*," he says. "Normally all the different elements of a story fit together visually and conceptually. Charles Dickens and ghosts work, Shakespeare and witches work. This time it's more of a clash, with many disparate elements, but it's been done deliberately. I was quite keen to get away from historicals, I thought 'been there, done that'. Without giving too much away, this script has let me write every other sort of *Doctor Who* story. The important thing is that every one of those elements has to feel precise and defined. It's got to look like we meant it to be like that – otherwise you get *Arc of Infinity*!" ▶



Clyde comes face to face with the Trickster in Gareth Roberts' most recent *Sarah Jane Adventure*, *The Temptation of Sarah Jane Smith*.

William Shakespeare (Dean Lennox Kelly) took centre stage in Gareth's first *Doctor Who* TV episode, *The Shakespeare Code*.

The Doctor is joined by Lady Christina de Souza (Michelle Ryan) in the Easter Special, *Planet of the Dead*.

◀ As for the writing process itself, Gareth is refreshingly down-to-earth. "Recently I was watching [1980s script editor] Christopher H Bidmead on the *Warriors' Gate* DVD extras, saying that as a writer his head was full of concepts and wild vistas. I'm afraid I take the old fashioned adage of [1970s producer] Philip Hinchcliffe – 'Can We Do This?' is in my head all the time. And I think that's one of the joys of writing for TV, it's a technical job, you're providing a blueprint. I'm very wary when people start getting misty-eyed and mystical about writing. Precious is perhaps the word. I just hear the voice of Rigsby or Tony Hancock in my head: 'When Julius Caesar wrote *The Iliad* it was graft, mate, graft!'"

> **"I was quite keen to get away from historicals. Without giving too much away, this script has let me write every other sort of *Doctor Who* story."**

Mindful of the info-starved tabloid journalists scanning **DWM** every month for succulent titbits, it's this magazine's duty to try to squeeze every last drop of info from the show's writers before transmission. So go on Gareth – tell us a bit more about *Planet of the Dead*...

"There's monsters, spaceships, planets, UNIT and a character who's turned out to be – though it wasn't planned – a loving portrait of *Doctor Who* fandom," he reveals. "And I do love fandom. I may have given the erroneous impression in the past that I look down on it, but that's ridiculous. A lot of my social life and private life – and a good chunk of my working life – has come out of it."

As a *Doctor Who* fan since childhood, Gareth's been with the show through all its highs and lows, and relishes the current media and audience fascination with the programme. "I think *Doctor Who* was ahead of its time in the response it got from its audience," he explains. "With TV shows nowadays more and more people are interested in the writing and the creative team behind the scenes. *Doctor Who* fans were doing that back in the 70s and 80s, tracking down [60s writer] Donald Cotton using only the West Devon phone book and luring him, mystified, to an interview with a trail of Spangles. I want to suddenly appear at conventions in 20 years' time, like he did, dressed in unruly tweeds and waving an Old Port around in a cigarette holder, to talk about my barking mad novelisation of *The Shakespeare Code* – which will begin, 'Dr Who and Martha Johnson peeped through the portholes of *Tardis* onto Victorian London...'"

In the run-up to Easter, the papers have been full of pictures of Michelle Ryan in a catsuit. Which must be nice for a certain percentage of **DWM**'s readers. How did Gareth feel about creating his own companion – Lady Christina de Souza – for *Planet of the Dead*?

"Well, although I named her, Lady Christina was Russell's notion," he reveals, "so I can't really lay claim to having created a companion. She's different from any companion we've had so far. She's had adventures of her own before she meets the Doctor, which I don't

5 controversial **opinions** about *Doctor Who* held by **Gareth Roberts**

Pass them off as your own and alienate your friends!

"The Doctor has never been miscast..."

"If any Doctor has stumbled it was always the fault of the people *behind* the cameras."

"All they ever needed was a modern-style Tone Meeting..."

"Just one meeting of everyone involved in a given story in the old days could have solved almost *any* problem in that story."

"If 1980s *Doctor Who* had been properly promoted and scheduled, it would have been a massive success..."

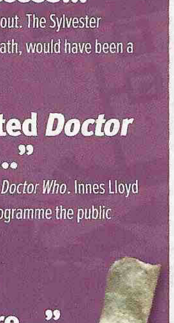
"And I mean the stories *exactly* as they went out. The Sylvester McCoy era, at 6pm on a Sunday, trailed to death, would have been a massive hit."

"Innes Lloyd invented *Doctor Who* as we know it..."

"The Hartnell era is brilliant but it's not quite *Doctor Who*. Innes Lloyd [producer from 1966-68] turned it into the programme the public already thought it was."

"The *other* Hand of Fear is still out there..."

"And one day it will come knocking on Sarah Jane's door..."



The Doctor and Donna have an Agatha Christie mystery in Gareth's 2008 episode *The Unicorn and the Wasp.*

think any of the others have. Unless you count Sara Kingdom, which, frankly, I do.

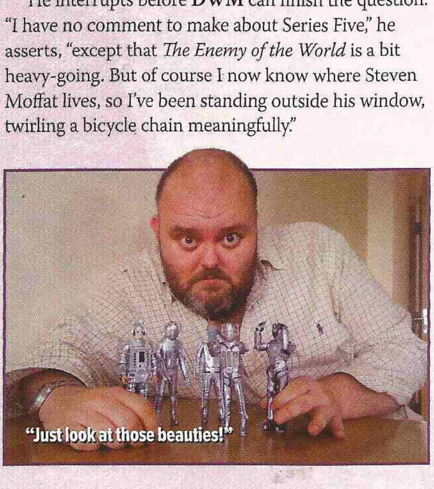
"David and Michelle were great together at the readthrough," he continues. "David has so much energy I think he must be siphoning it from somebody else. I've seen him being endlessly polite, generous and upbeat in situations where he didn't really have to be. That relentless positivity of his Doctor is a part of him too. It puts an old curmudgeon like me to shame."

Of course the big news of 2009 so far has been the announcement of Matt Smith as the Eleventh Doctor. What did Gareth make of it all? "I was very excited by that special *Doctor Who Confidential*," he says. "Moffat invited me over to watch it at his house, just to gauge a fan reaction. He likes it because I make noises and shout things like 'Donna! Behind you!' when I watch *Doctor Who*, whereas most fans tend to sit silently, subconsciously still worried that the cassette in their National Panasonic tape recorder is going to snap during a vital scene in Part Three. I think he was pleased by my reaction to Matt's casting – and why wouldn't he be, it's a brilliant choice!"

Gareth *is* Number Two! For some reason...

So when the show comes back in 2010, will Gareth–

He interrupts before **DWM** can finish the question. "I have no comment to make about Series Five," he asserts, "except that *The Enemy of the World* is a bit heavy-going. But of course I now know where Steven Moffat lives, so I've been standing outside his window, twirling a bicycle chain meaningfully."



"Just look at those beauties!"

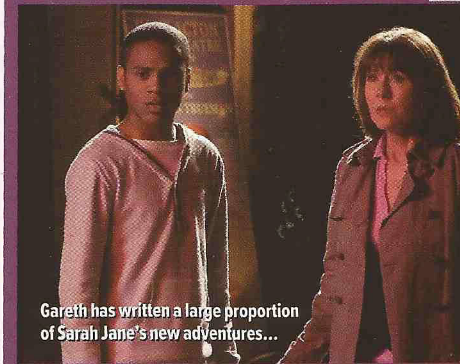
At his panel at last July's Comic-Con convention in San Diego, Steven Moffat passed on some interesting thoughts of Gareth's on the subject of writing for the Doctor. "Yes, Steven quoted me as saying that we all write the Doctor we remember from our childhoods, and that I remember him being funny." He ponders. "That's true to a certain extent, but I've seen all of *Doctor Who* – all that you *can* see, anyway – and I think it's *all* pretty funny. And usually deliberately! But I also remember it being very violent, and I loved that when I was six. I think it's a bit of a shame we can't really have person-to-person violence any more. If I took over *Doctor Who*, the Doctor would be forever dropping down through skylights and pistol-whipping crazed botanists! All the villains would get to shoot their henchmen in the guts, it would be in the contract. We'd be off the air in a week!

"My other theory," he goes on, "is that everyone writes the Doctor as themselves. Stephen Greenhorn's Doctor is very contemplative and principled. Moffat's is half super-confident, half naughty schoolboy. And Russell's is hilarious and fascinatingly unknowable. Mine is the bodger that wins through more by luck than judgement and is always distracted by trivia – he'd start every story fishing or shouting in an art gallery."

Looking down on us throughout this interview has been a selection of Cybermen. Not real Cybermen ("they're due at eight," says Gareth) but the new range of classic action figures. "Just look at those beauties," he beams. "You could weep. In my day we had to be content with a painting on the back of a Weetabix packet of the TARDIS with blue roundels and a kitchenette. I can't wait for a Fish Person figure. I'll get tons of them and put them in a tank. And feed them."

You may get free toys in the post, but with their faces slapped all over *Doctor Who Confidential* and interviews like this one, there's little anonymity left in being a *Doctor Who* writer. As our chat draws to a close, Gareth tells **DWM** how fame caught up with him on a recent holiday. "I went to San Francisco before Christmas," he reveals, "and got recognised in the street. Castro Street, naturally. The Series Four box set was in all the big stores, and one night I met some guys in a bar who were obsessed with Catherine Tate. When I told them I'd written for her on *Doctor Who*, their reaction was 'Man, that's a *weird* show!'" He laughs. "And you can't really argue with that!" DWM

Gareth ❤ SARAH JANE!



Gareth has written a large proportion of Sarah Jane's new adventures...

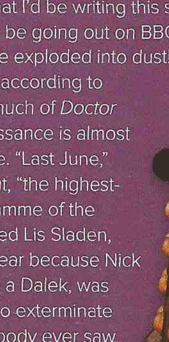
Aside from *Doctor Who*, Gareth's also penned nine episodes of *The Sarah Jane Adventures* to date, with another two to come in Series Three. It's obvious that he's still very much in love with the show.

"I completely adore it," he smiles. "I'm so pleased that Lis Sladen is getting more and more opportunities to show what a great actress she is. What we want to do on *SJA* is make sure she gets the full range of material to work with. There's a risk when you have such a powerful central figure – as in *Doctor Who*, too – that they can become remote or forbidding in a way. We must never forget how cheeky and funny Sarah Jane can be."

"The reaction of kids to *The Sarah Jane Adventures* is amazing," he continues. "I turned up uninvited to a cast signing at Borders and the queue was out the door. I came back two hours later and it still was! I like to pop along to these things so I can have a good chat with Lis. Mainly about [US police drama] *The Wire*, which we're both obsessed by. I think there should be an *SJA*/*Wire* crossover – Mr Smith would certainly be a boon to the *Wire* team! I have to watch it with subtitles to work out what everyone's saying, but apparently Lis can pick out every filthy word. Which makes me blush just to think about it!"

When **DWM** meets him, Gareth is just putting the finishing touches to his latest script for the series. "I'm writing a Series Three story as we speak, and I keep having to pinch myself. It was an idea I offered up thinking that nobody would ever go for it. If you thought *The Stolen Earth* was mad..." He shakes his head, laughing. "As I was writing the cliffhanger to the first part I thought, 'Is this real, or is it all a drug-induced and electronic dream?' If you'd told me ten years ago that I'd be writing this scene, and it would be going out on BBC One, I'd have exploded into dust!"

But then, according to Gareth, so much of *Doctor Who*'s renaissance is almost unbelievable. "Last June," he points out, "the highest-rated programme of the week featured Lis Sladen, crying with fear because Nick Pegg, inside a Dalek, was on the way to exterminate her son! Nobody ever saw *that* coming."



THE SUPREME DALEK

JOHN SCOTT MARTIN (1926-2009)

Nicholas Pegg remembers **John Scott Martin**, the much-loved actor, best known to *Doctor Who* fans as the definitive Dalek operator, who died in January aged 82.

John Scott Martin, who died peacefully on 6 January at the age of 82, was the doyen of *Doctor Who's* monster men and one of the show's longest-serving and best-loved actors. His many appearances in both human and alien guises, and above all his remarkable and unrivalled record of more than 20 years' service as a Dalek operator, secured him a special place in the hearts of the show's followers.

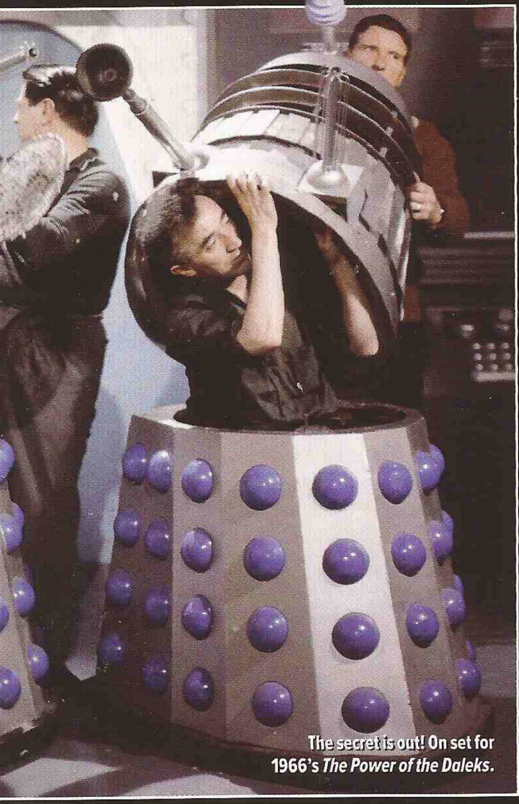
Born in Toxteth, Liverpool, in 1926, John Scott Martin saw active service with the Gordon Highlanders before beginning his professional acting career in pantomime at the Liverpool Empire. Alongside his more familiar work in television and film he enjoyed a long and successful career in the theatre, later performing in West End shows including *Kismet*, *Oliver!* and *The Streets of London*. In 1987, while playing the Rabbi opposite Topol in *Fiddler on the Roof* at Manchester Opera House, he found himself lending encouragement to a youngster in the chorus who was auditioning for her first television job. Her name was Sophie Aldred, and when the news came through that she had won the role of the Seventh Doctor's companion Ace, John was among the first to welcome her to the *Doctor Who* family.

Among John's earliest television roles were a waiter in a 1958 BBC play called *The Frog*, and a chatty TV technician in the 1959 thriller *Quatermass and the Pit*. In the following decade he became a regular fixture on television, playing minor roles in many series including *A for Andromeda*, *Ghost Squad*, *The Power Game*, *Adam Adamant Lives!* and *The Forsyte Saga*.

His *Doctor Who* career began with something of a false start: although he was originally booked for a walk-on role in the 1965 serial *The Romans*, in the end his début didn't come until the next production, when he played a Zarbi in *The Web Planet*. "The Zarbi was my most difficult one," he later told the *Radio Times Anniversary Special*. "You have to crouch right down in that one. It's made of fibreglass and steel, so it's like stumbling along with a single wardrobe on your back. You can't stand up. I tried. I flicked my tail over the edge of a rostrum I was standing on, overbalanced and landed on my back six feet below, floundering like an overturned beetle. They thought I'd killed myself, but I was quite happy."

A few weeks after hanging up his Zarbi costume, he enjoyed his first outing as a Dalek in the six-part serial *The Chase*, in which he also doubled up as a Fungoid monster and as one of the Daleks'

John's first and most uncomfortable *Doctor Who* role – inside a Zarbi suit in 1965's *The Web Planet*. But he still came back for more!


The secret is out! On set for 1966's *The Power of the Daleks*.

short-lived opponents, the Mechonoids. *The Chase* was the Daleks' third major appearance in *Doctor Who*, and hereafter John Scott Martin became a regular Dalek operator, notching up a total of 14 credits up to and including *Remembrance of the Daleks* 23 years later. In all that time the only full-blown Dalek serial he missed was 1979's *Destiny of the Daleks* (a prior commitment to the aforementioned West End production of *Oliver!* was the cause), but even so he was far and away the show's longest-running Dalek operator, and one of the tiny handful of actors who could claim to have worked alongside the first seven Doctors.

In the show's early days, the mystique surrounding the Doctor's arch-enemies extended to widespread misapprehension about what the term 'Dalek operator' actually meant. It wasn't until 1966, when photographs appeared of John and his colleagues on the set of Patrick Troughton's début story *The Power of the Daleks*, that viewers began cottoning on to the idea that a Dalek operator wasn't a man standing behind the camera twiddling a remote-control unit. "Even people in the studio were amazed that there was a fellow inside those Daleks," John recalled many years later. "People tend to think, were they radio-controlled?"

The host of other monsters brought to life by John Scott Martin included the IMC robot in 1971's *Colony in Space*, which gave him a hairy moment when it succumbed to gravity and free-wheeled down a slope in a Cornish claypit with its pilot still inside. He was a Mutt in 1972's *The Mutants* ("like a life-sized scampi and rubberised," he explained the following year, "so it's devilish hot inside"), and he donned the same costume for brief reappearances in *Frontier in Space* and as Kriz, the Mutt who meets a gruesome end in the opening moments of the 1976 serial *The Brain of Morbius*. Other notable monsters included a wobbly Gellguard in 1972's *The Three Doctors*, and a return to the shellfish gene as the Nucleus of the Swarm in the 1977 serial *The Invisible Enemy*.

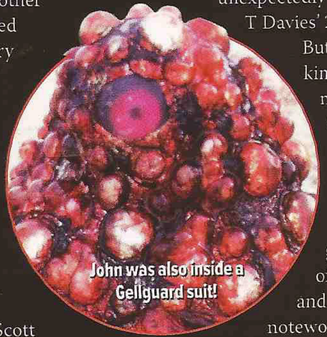
John also made several *Doctor Who* appearances in human form, including a non-speaking turn as Charlie, the indignant book-fiddling postmaster singled out by the Master at the village meeting in 1971's *The Dæmons*. For the role of the doomed coal-miner Hughes in the 1973 classic *The Green Death*, he was daubed with reflective make-up to give his skin an unearthly glow in the story's unforgettable opening sequence. A year later he came to another grisly end, this time as a security guard stopped in his tracks by the eponymous *Robot*.

John made on screen appearances in both 1973's *The Green Death*...

... and 1974's *Robot*. Meeting a sticky end in both!

John's twinkling, expressive face, and in latter years his unmistakable shock of frizzy white hair, made him an enduring favourite with casting directors, and beyond the worlds of *Doctor Who* he cut an instantly recognisable figure in dozens of screen productions. In the 1970s his television credits read like a checklist of all the best-known shows of the day: *Secret Army*, *Z Cars*, *Shoestring*, *Softly Softly*, *Upstairs Downstairs*, *Poldark*, *The Onedin Line*, *Angels*, *The Duchess of Duke Street*, *Some Mothers Do 'Ave 'Em* and many more.

The 1980s brought a string of roles on the big screen. He can be spotted as a dancing teacher in *Pink Floyd The Wall*, a skid-row tramp in *Little Shop of Horrors*, a cemetery caretaker in *Young Sherlock Holmes*, a bankrupt in *Little Dorrit*, and one of the crazed financial pirates in the *Crimson Permanent Assurance* sequence at the beginning of *Monty Python's The Meaning of Life*. He was proud to have worked with the Pythons, and not long after his last *Doctor Who* appearance he had another opportunity to do so when he played Ingemund the Old in the 1989 Terry Jones film *Erik the Viking*.


John was also inside a Gellguard suit!

Some of these roles might have been little more than walk-ons, but let's not make the mistake of calling John Scott Martin an 'extra'. Extras make an essential contribution to screen drama, but their names don't appear in the closing credits and their professional responsibilities are lowlier than those of actors. John Scott Martin was emphatically an actor, and although he never aspired to stardom, his career in film and television proved longer and more successful than those of many who do. And from that voluble technician in *Quatermass and the Pit* onwards, he had plenty of speaking roles: in a 1975 episode of the much-loved sitcom *The Good Life*, he gave fine comic value as a waiter doing his best to remain unruffled by the antics of Richard Briers and Felicity Kendal. A year later, in one of the best-remembered scenes in the BBC's celebrated adaptation of *I, Claudius*, he was one of a long line of terrified adulterers interrogated by Brian Blessed's fearsome Augustus. In the BBC's 1984 fantasy series *The Tripods*, he gave an impressive performance as the schoolmaster whose lesson in the opening episode effectively established the scenario of a series briefly tipped to replace *Doctor Who* altogether.

> "PEOPLE WERE AMAZED THERE WAS A FELLOW INSIDE THOSE DALEKS... THEY THOUGHT WERE THEY RADIO-CONTROLLED?"

In later years John continued to win high-profile roles, appearing in the Michael Caine/Roger Moore comedy *Bullseye!*, the thriller *Out of Depth*, the video of Peter Gabriel's 1993 single *Steam*, and, in a memorable contribution as an aged rustic "making hay not war", Catatonia's 1999 video *Dead From the Waist Down*. In 2002 he was Mr Johnson in the Sacha Baron Cohen comedy *Ali G Indahouse*, and the following year he was catapulted into the limelight as the retiring runner wearing a 192 shirt in the famous series of commercials launching the 118 118 directory enquiries number. His final role was as Rico Vivaldi, the elderly man who unexpectedly inherits all of Swansea in Russell T Davies' 2004 series *Mine All Mine*.

But it was his undisputed status as king of the Daleks that gave John his most enduring fame. He enjoyed the attention and acclaim he received from young fans, both in his home village of Great Maplestead in Essex, where he was a church warden and school governor, and in the wider world of conventions, documentaries and personal appearances. For one noteworthy edition of *Blue Peter* in 1979, he not only operated a Dalek but provided its voice too, and for one night only in 1984 he made a special guest appearance as the Dalek Emperor in Richard Franklin's Edinburgh Fringe production *Recall UNIT! or The Great Tea Bag Mystery*.

When I first met John in the early 1980s he was already a *Doctor Who* legend, and I was a star-struck boy with an autograph book. Our paths were destined to cross a few more times in the coming years, but little did I know that one day I'd find myself following in his castor-tracks. Sadly I never had the chance to renew our acquaintance after I'd joined the ranks of the Dalek army, but whenever we newcomers glide through the corridors of Upper Boat on our way to subjugate the cosmos and exterminate the Doctor, that kind, funny, gentle man is never far from my thoughts. Daleks may come and go, but John Scott Martin will be there forever. He's part of the DNA of *Doctor Who*. DWM

A big screen role in *Little Shop of Horrors*.

Another glimpse of John, in *The Crimson Permanent Assurance*.

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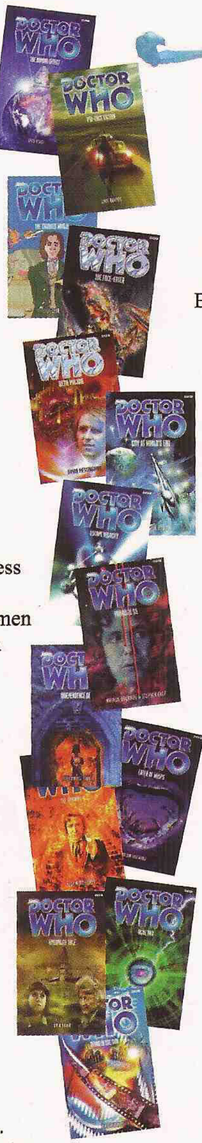

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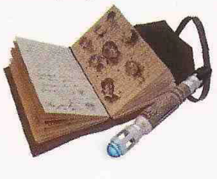

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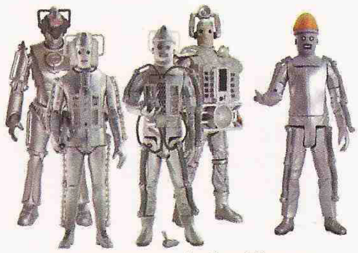

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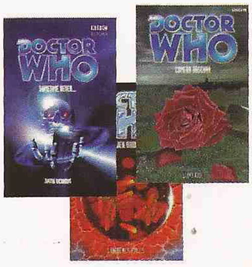

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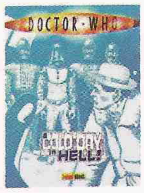

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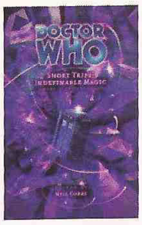

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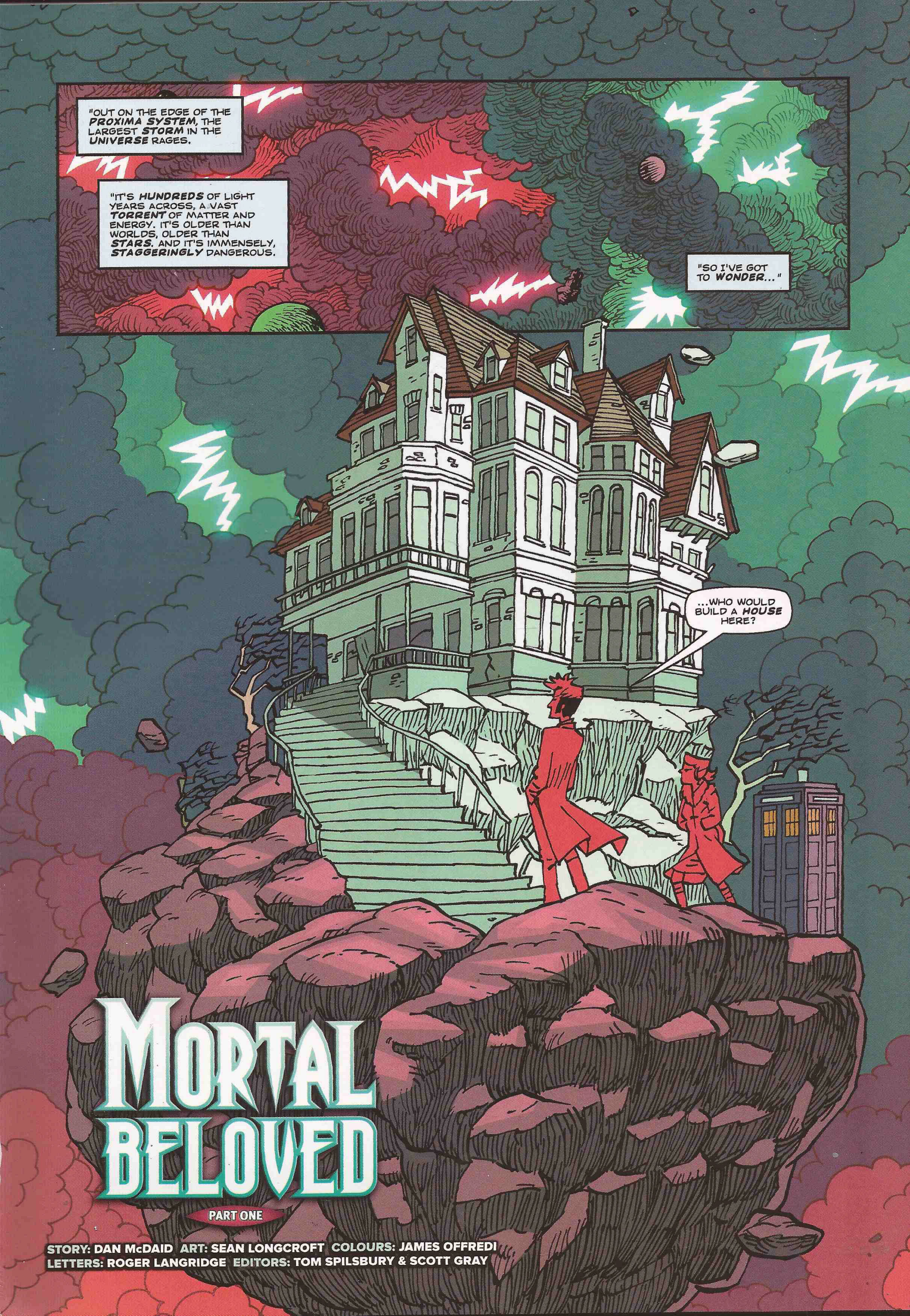
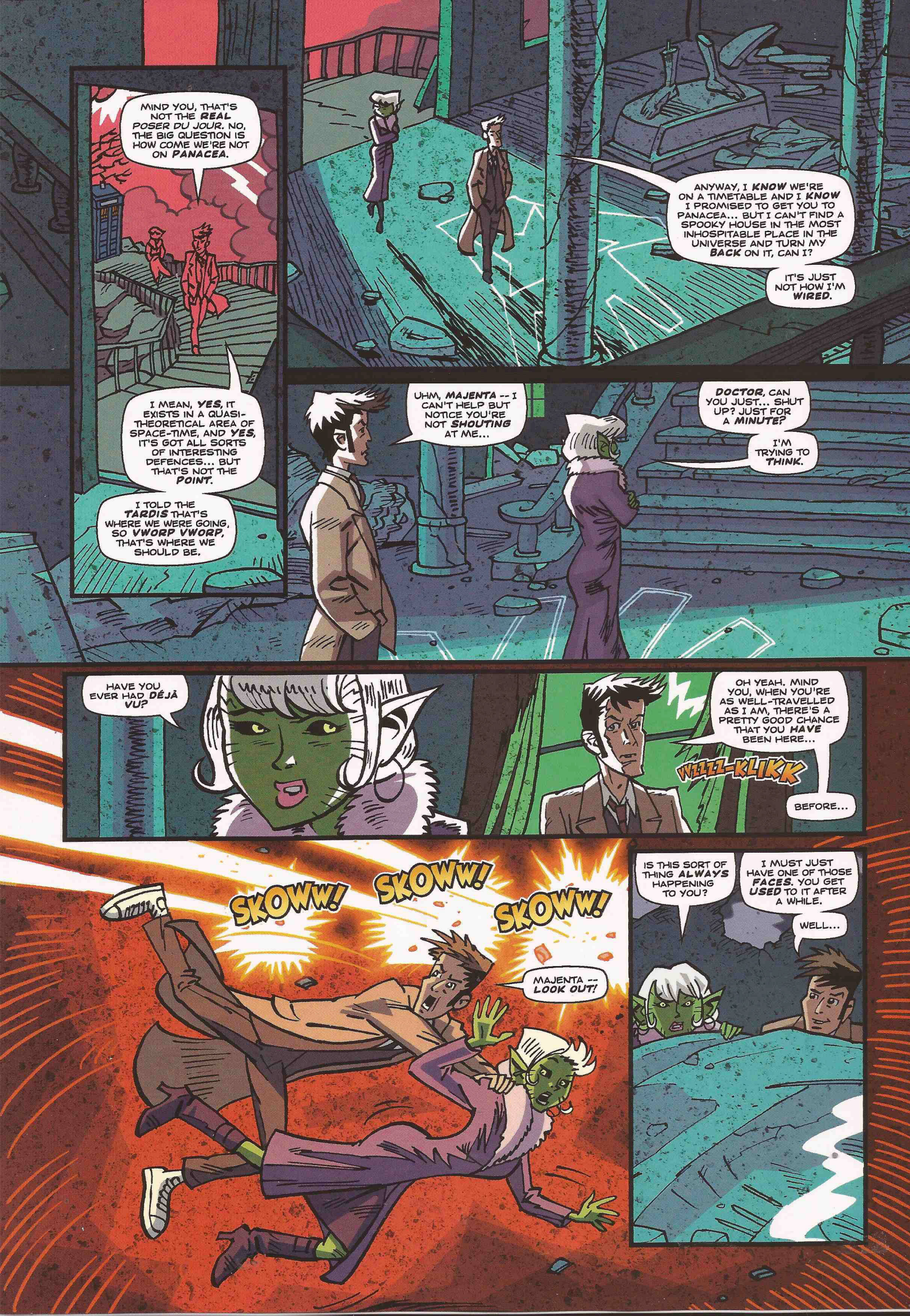
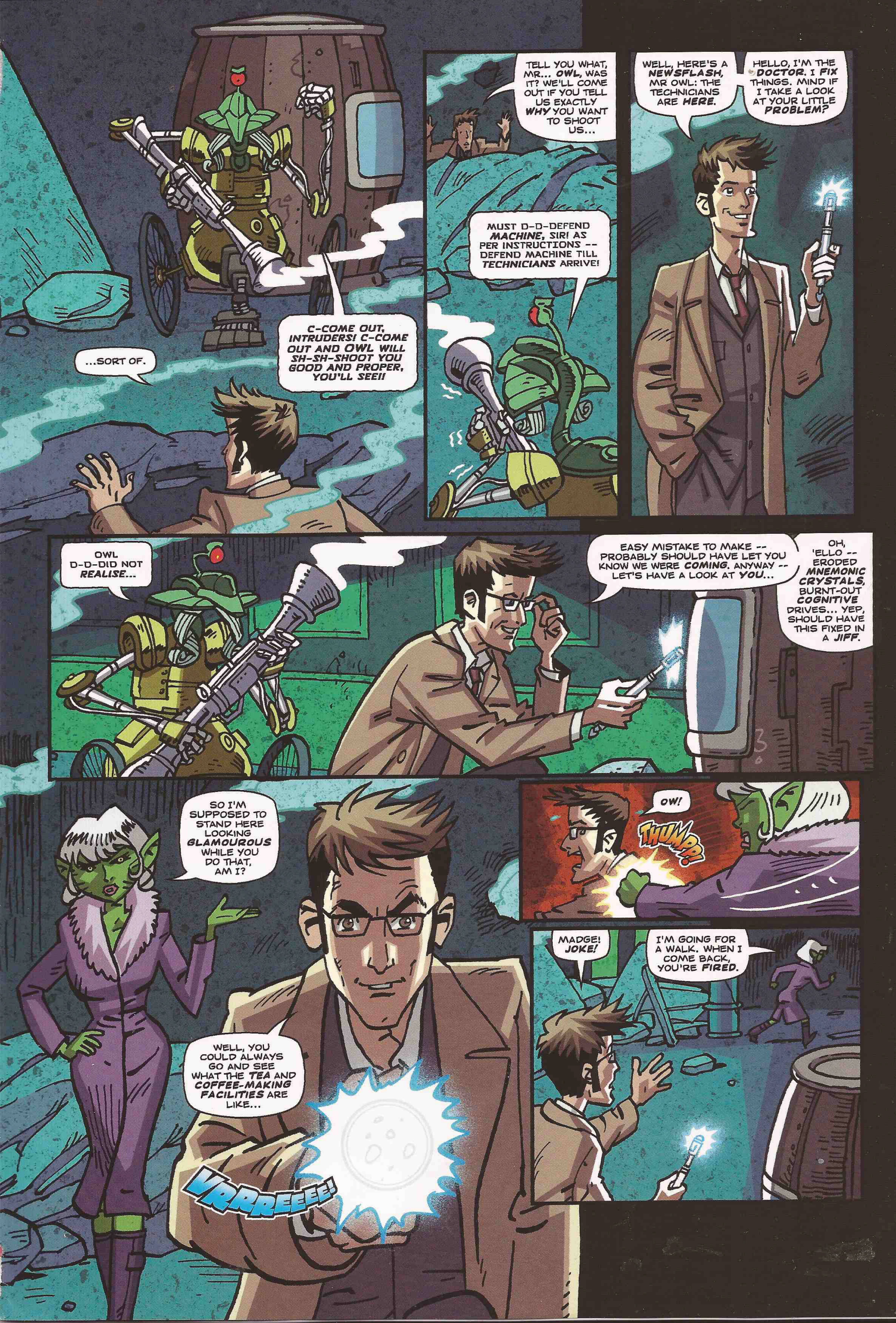

"OUT ON THE EDGE OF THE *PROXIMA SYSTEM*, THE LARGEST *STORM* IN THE *UNIVERSE* RAGES.
"IT'S *HUNDREDS* OF LIGHT YEARS ACROSS, A VAST *TORRENT* OF MATTER AND ENERGY. IT'S OLDER THAN WORLDS, OLDER THAN *STARS*. AND IT'S IMMENSELY, *STAGGERINGLY* DANGEROUS.
"SO I'VE GOT TO *WONDER*..."
...WHO WOULD BUILD A *HOUSE* HERE?

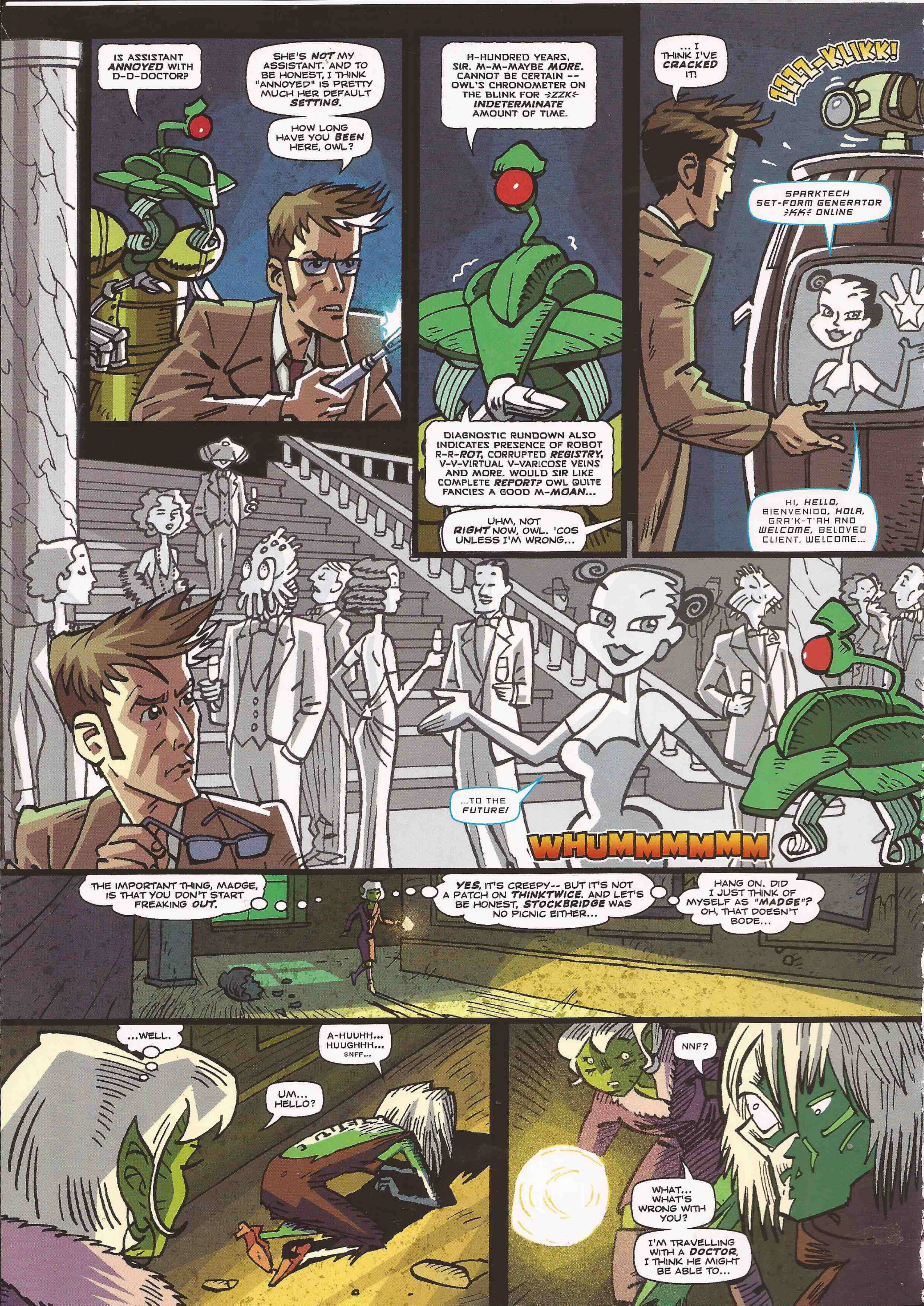
MORTAL BELOVED

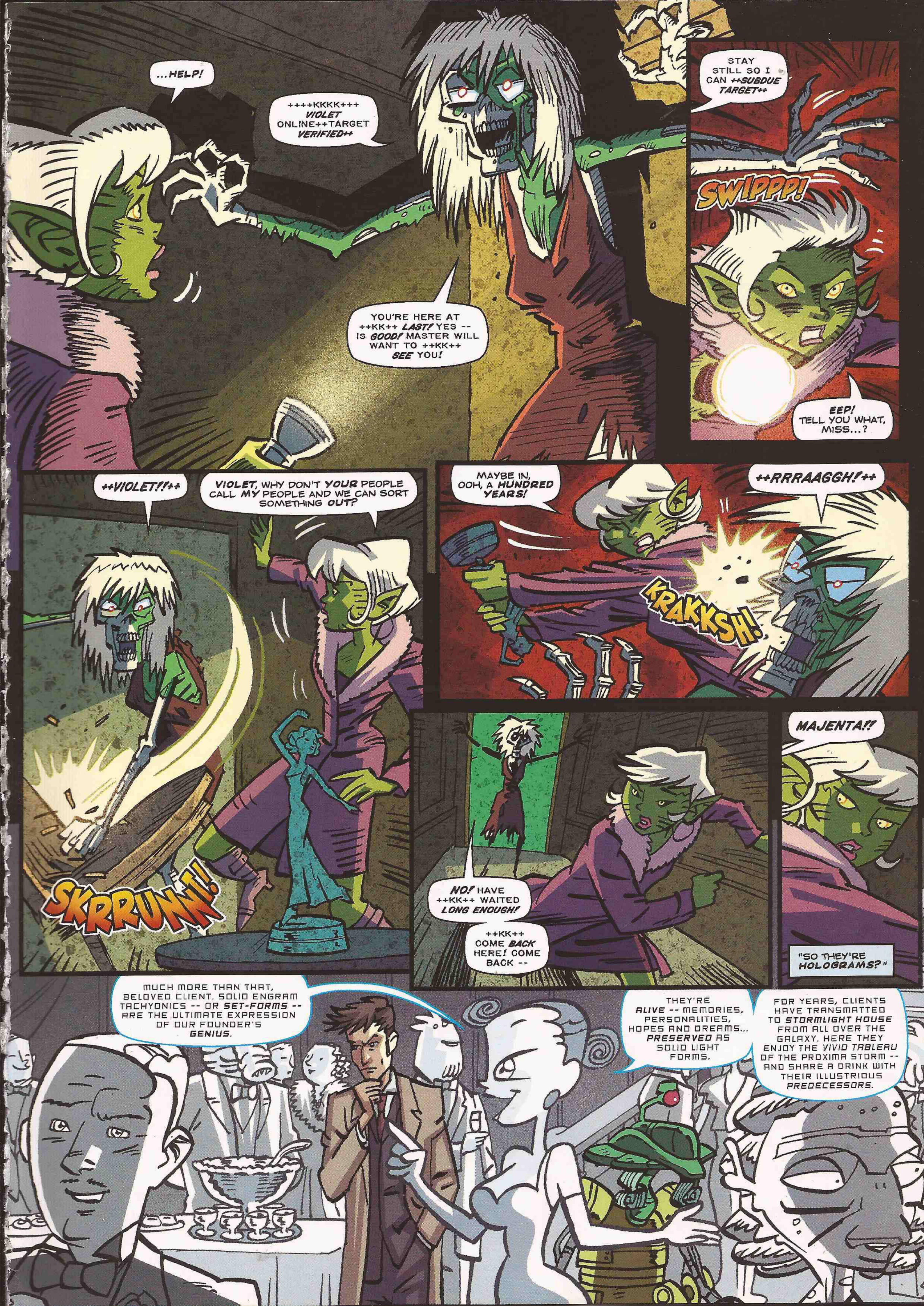
PART ONE

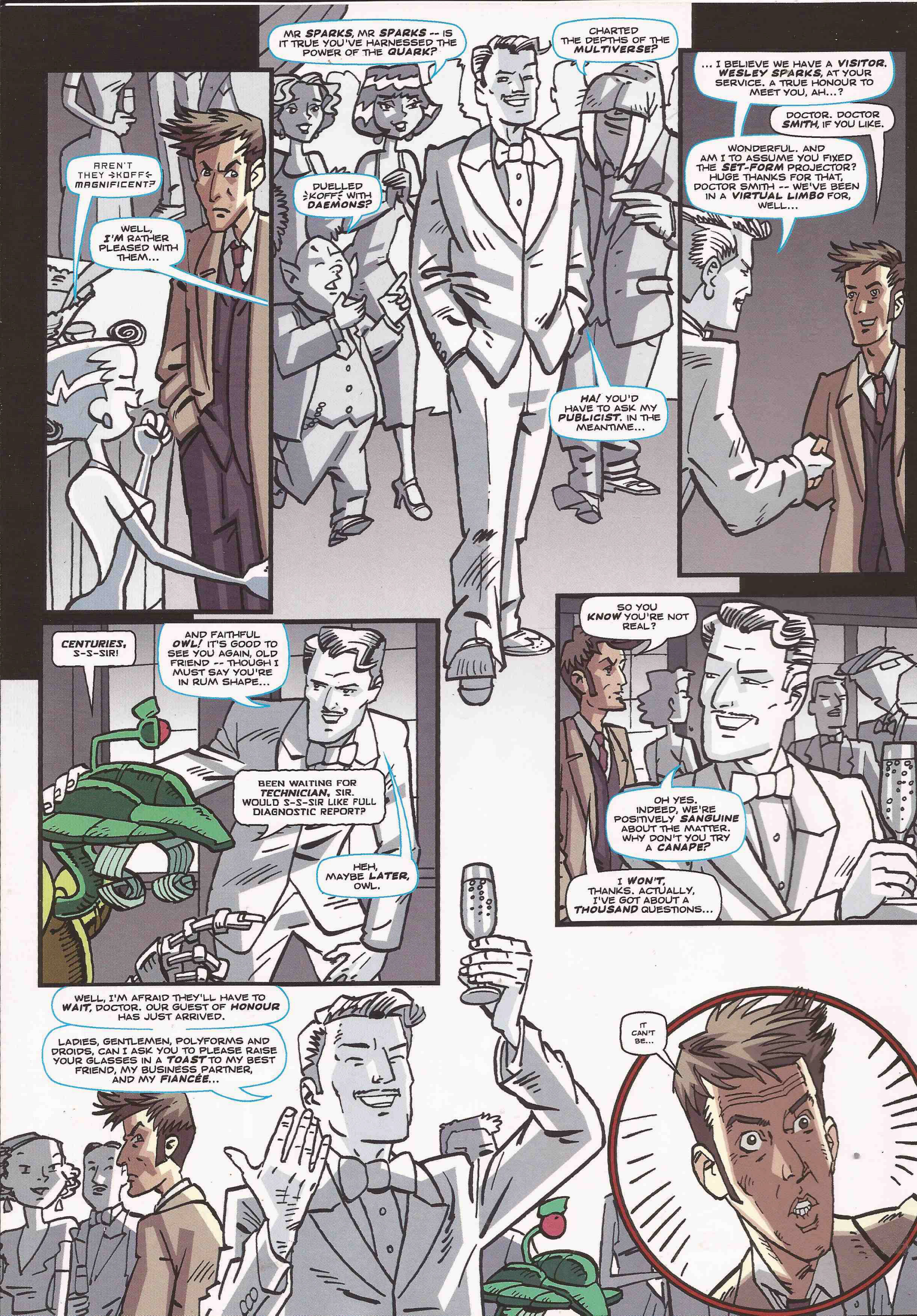
STORY: DAN McDAID **ART:** SEAN LONGCROFT **COLOURS:** JAMES OFFREDI
LETTERS: ROGER LANGRIDGE **EDITORS:** TOM SPILSBURY & SCOTT GRAY

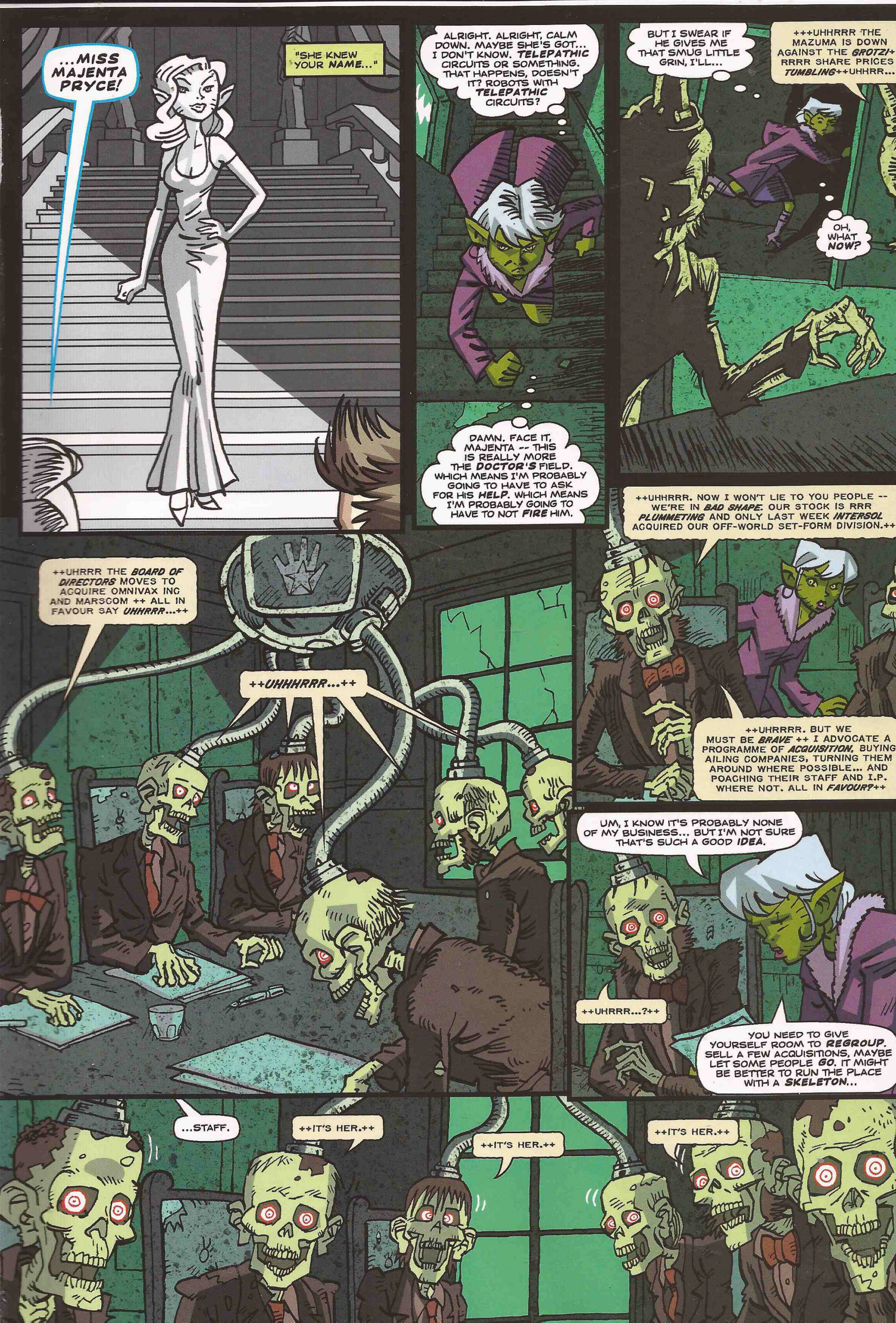

MIND YOU, THAT'S NOT THE **REAL** *POSER DU JOUR*. NO, THE BIG QUESTION IS HOW COME WE'RE NOT ON *PANACEA*.
ANYWAY, I **KNOW** WE'RE ON A TIMETABLE AND I **KNOW** I PROMISED TO GET YOU TO PANACEA... BUT I CAN'T FIND A SPOOKY HOUSE IN THE MOST INHOSPITABLE PLACE IN THE UNIVERSE AND TURN MY **BACK** ON IT, CAN I?
IT'S JUST NOT HOW I'M **WIRED**.
I MEAN, **YES**, IT EXISTS IN A QUASI-THEORETICAL AREA OF SPACE-TIME, AND **YES**, IT'S GOT ALL SORTS OF INTERESTING DEFENCES... BUT THAT'S NOT THE **POINT**.
I TOLD THE **TARDIS** THAT'S WHERE WE WERE GOING, SO **VWORP VWORP**, THAT'S WHERE WE SHOULD BE.
UHM, **MAJENTA** -- I CAN'T HELP BUT NOTICE YOU'RE NOT **SHOUTING** AT ME...
DOCTOR, CAN YOU JUST... SHUT UP? JUST FOR A **MINUTE**?
I'M TRYING TO **THINK**.
HAVE YOU EVER HAD **DÉJÀ VU**?
OH YEAH. MIND YOU, WHEN YOU'RE AS WELL-TRAVELLED AS I AM, THERE'S A PRETTY GOOD CHANCE THAT YOU **HAVE** BEEN HERE...
WIZZZ-KLIKK
BEFORE...
SKOWW!
SKOWW!
SKOWW!
MAJENTA -- **LOOK OUT!**
IS THIS SORT OF THING **ALWAYS** HAPPENING TO YOU?
I MUST JUST HAVE ONE OF THOSE **FACES**. YOU GET **USED** TO IT AFTER A WHILE.
WELL...

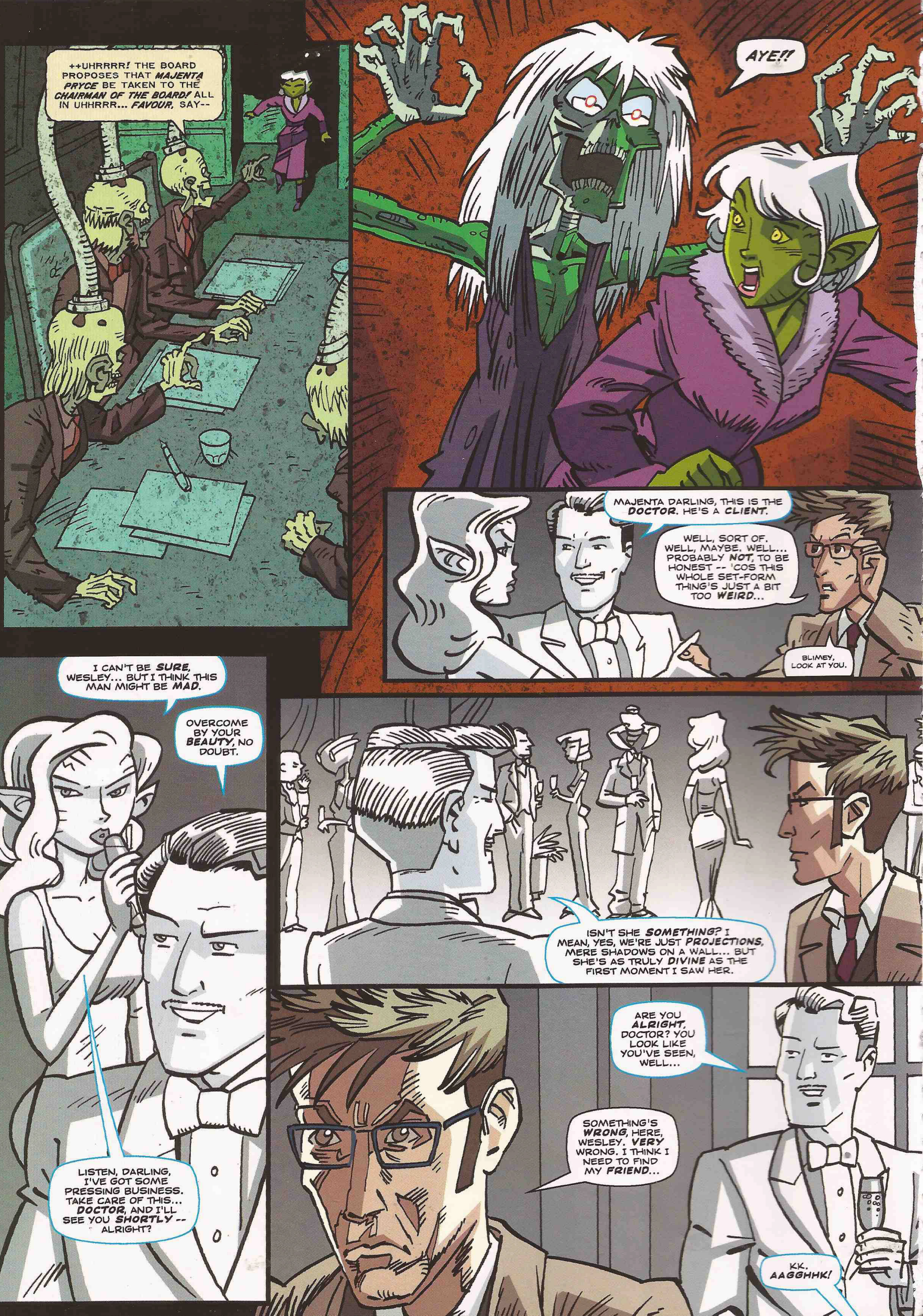

...SORT OF.
C-COME OUT, INTRUDERS! C-COME OUT AND **OWL** WILL SH-SH-SHOOT YOU GOOD AND PROPER, YOU'LL SEE!!
TELL YOU WHAT, MR... **OWL**, WAS IT? WE'LL COME OUT IF YOU TELL US EXACTLY **WHY** YOU WANT TO SHOOT US...
MUST D-D-DEFEND **MACHINE**, SIR! AS PER INSTRUCTIONS -- DEFEND MACHINE TILL **TECHNICIANS** ARRIVE!
WELL, HERE'S A **NEWSFLASH**, MR OWL: THE TECHNICIANS ARE **HERE**.
HELLO, I'M THE **DOCTOR**. I **FIX** THINGS. MIND IF I TAKE A LOOK AT YOUR LITTLE **PROBLEM?**
OWL D-D-DID NOT **REALISE**...
EASY MISTAKE TO MAKE -- PROBABLY SHOULD HAVE LET YOU KNOW WE WERE **COMING**. ANYWAY -- LET'S HAVE A LOOK AT **YOU**...
OH, 'ELLO -- ERODED **MNEMONIC CRYSTALS**, BURNT-OUT **COGNITIVE** DRIVES... YEP, SHOULD HAVE THIS FIXED IN A **JIFF**.
SO I'M SUPPOSED TO STAND HERE LOOKING **GLAMOUROUS** WHILE YOU DO THAT, AM I?
WELL, YOU COULD ALWAYS GO AND SEE WHAT THE **TEA** AND **COFFEE-MAKING FACILITIES** ARE LIKE...
VRRREEEE!
OW!
THUMP!!
MADGE! **JOKE!**
I'M GOING FOR A WALK. WHEN I COME BACK, YOU'RE **FIRED**.

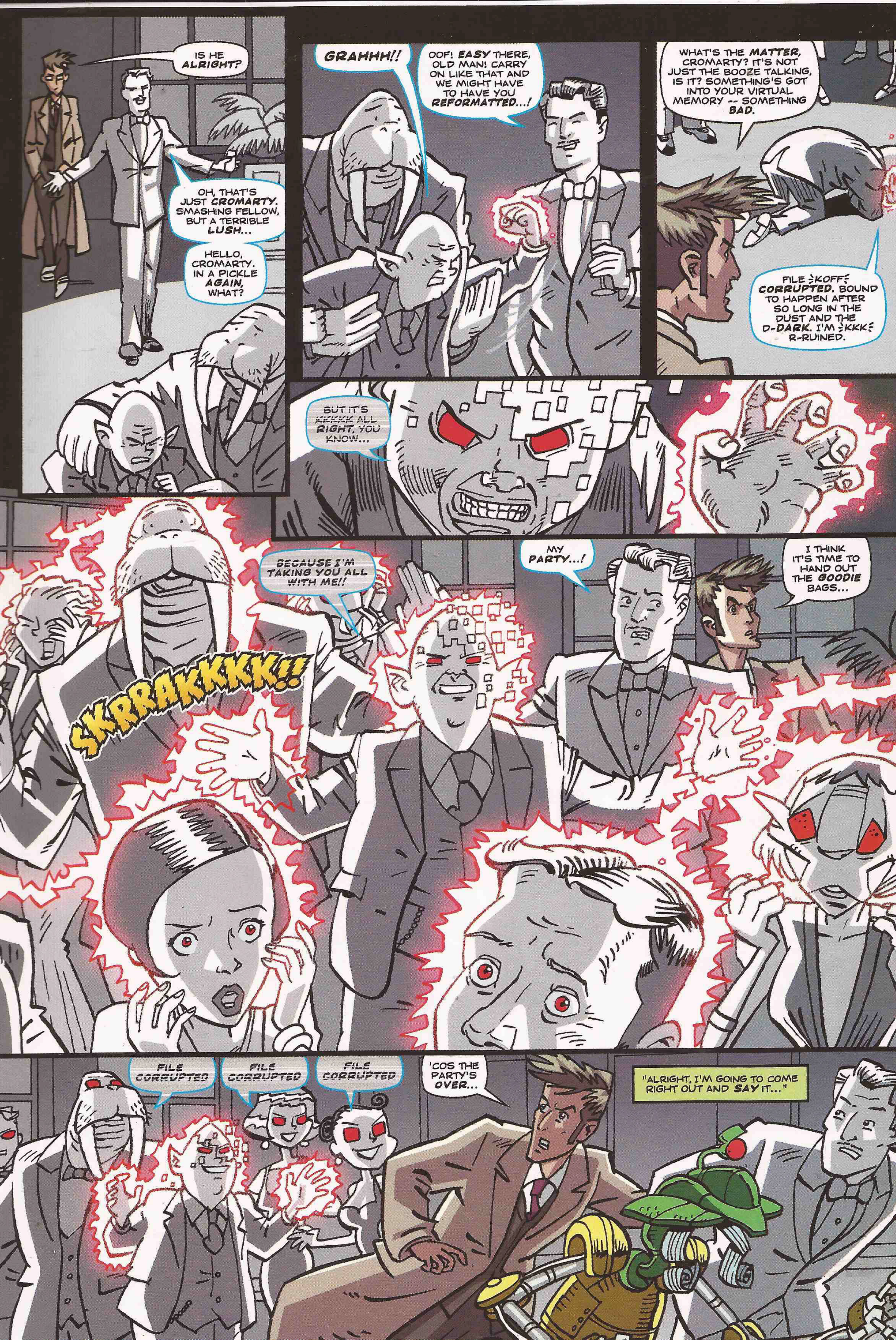

IS ASSISTANT *ANNOYED* WITH D-D-DOCTOR?
SHE'S *NOT* MY ASSISTANT. AND TO BE HONEST, I THINK "ANNOYED" IS PRETTY MUCH HER DEFAULT *SETTING*.
HOW LONG HAVE YOU *BEEN* HERE, OWL?
H-HUNDRED YEARS, SIR. M-M-MAYBE *MORE*. CANNOT BE CERTAIN -- OWL'S CHRONOMETER ON THE BLINK FOR ≯ZZK≮ *INDETERMINATE* AMOUNT OF TIME.
DIAGNOSTIC RUNDOWN ALSO INDICATES PRESENCE OF ROBOT R-R-*ROT*, CORRUPTED *REGISTRY*, V-V-VIRTUAL V-VARICOSE VEINS AND MORE. WOULD SIR LIKE COMPLETE *REPORT*? OWL QUITE FANCIES A GOOD M-*MOAN*...
UHM, NOT *RIGHT* NOW, OWL. 'COS UNLESS I'M WRONG...
... I THINK I'VE *CRACKED* IT!
ZZZZ-KLIKK!
SPARKTECH SET-FORM GENERATOR ≯KK≮ ONLINE
HI, *HELLO*, BIENVENIDO, *HOLA*, GRA'K-T'AH AND *WELCOME*, BELOVED CLIENT. WELCOME...
...TO THE *FUTURE!*
WHUMMMMMMM
THE IMPORTANT THING, MADGE, IS THAT YOU DON'T START FREAKING *OUT*.
YES, IT'S CREEPY-- BUT IT'S NOT A PATCH ON *THINKTWICE*. AND LET'S BE HONEST, *STOCKBRIDGE* WAS NO PICNIC EITHER...
HANG ON. DID I JUST THINK OF MYSELF AS "MADGE"? OH, THAT DOESN'T BODE...
...WELL.
A-HUUHH... HUUGHHH... SNFF...
UM... HELLO?
NNF?
WHAT... WHAT'S WRONG WITH YOU?
I'M TRAVELLING WITH A *DOCTOR*, I THINK HE MIGHT BE ABLE TO...

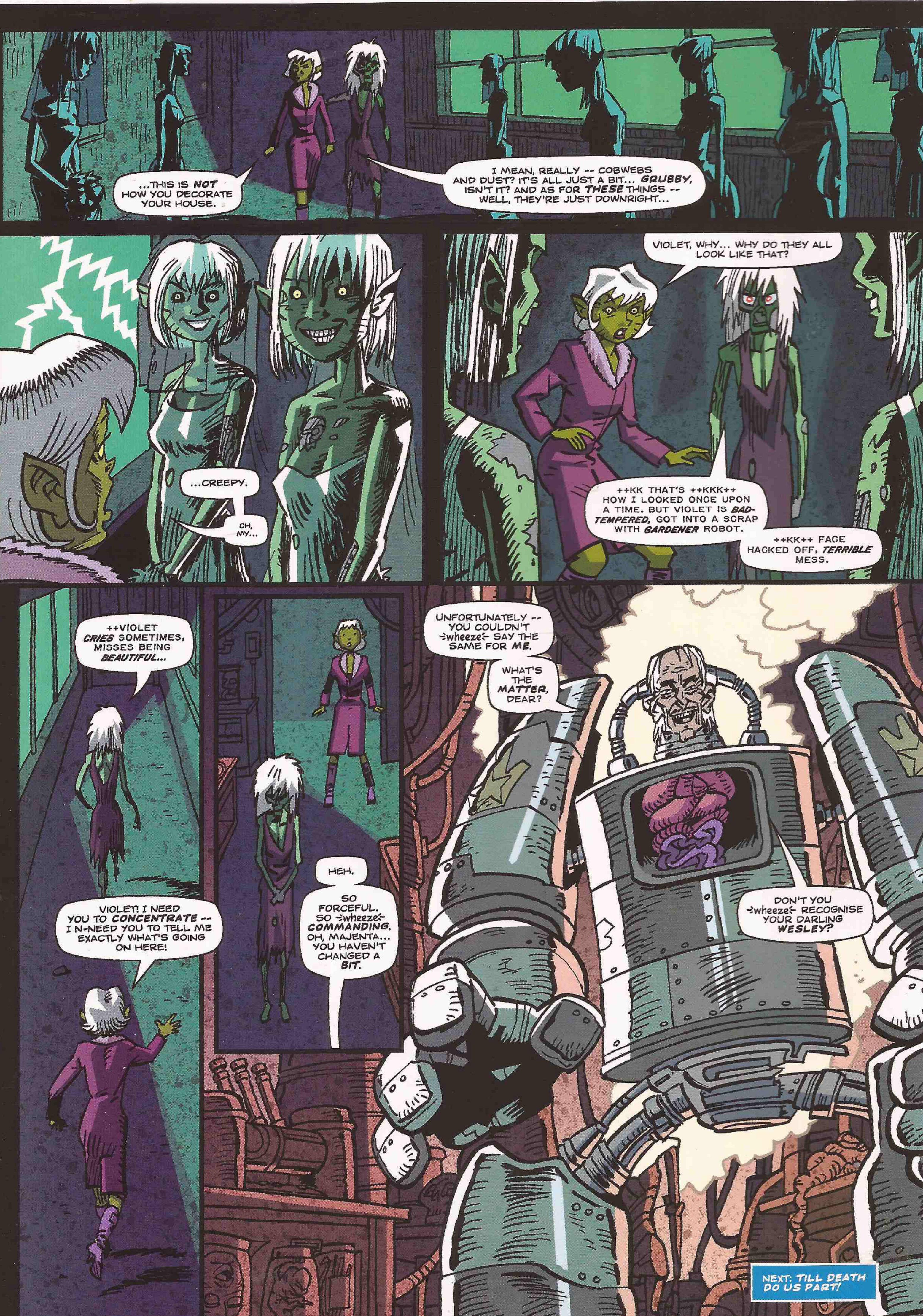

...HELP!
++++KKKK+++ VIOLET ONLINE++TARGET VERIFIED++
YOU'RE HERE AT ++KK++ LAST! YES -- IS GOOD! MASTER WILL WANT TO ++KK++ SEE YOU!
STAY STILL SO I CAN ++SUBDUE TARGET++
SWIPPP!
EEP! TELL YOU WHAT, MISS...?
++VIOLET!!++
VIOLET, WHY DON'T YOUR PEOPLE CALL MY PEOPLE AND WE CAN SORT SOMETHING OUT?
SKRRUNK!
MAYBE IN, OOH, A HUNDRED YEARS!
++RRRAAGGH!++
KRAKKSH!
NO! HAVE ++KK++ WAITED LONG ENOUGH!
++KK++ COME BACK HERE! COME BACK --
MAJENTA!!
"SO THEY'RE HOLOGRAMS?"
MUCH MORE THAN THAT, BELOVED CLIENT. SOLID ENGRAM TACHYONICS -- OR SET-FORMS -- ARE THE ULTIMATE EXPRESSION OF OUR FOUNDER'S GENIUS.
THEY'RE ALIVE -- MEMORIES, PERSONALITIES, HOPES AND DREAMS... PRESERVED AS SOLID LIGHT FORMS.
FOR YEARS, CLIENTS HAVE TRANSMATTED TO STORMLIGHT HOUSE FROM ALL OVER THE GALAXY. HERE THEY ENJOY THE VIVID TABLEAU OF THE PROXIMA STORM -- AND SHARE A DRINK WITH THEIR ILLUSTRIOUS PREDECESSORS.


AREN'T THEY ≻KOFF≺ MAGNIFICENT?
WELL, I'M RATHER PLEASED WITH THEM...
MR SPARKS, MR SPARKS -- IS IT TRUE YOU'VE HARNESSED THE POWER OF THE QUARK?
CHARTED THE DEPTHS OF THE MULTIVERSE?
DUELLED ≻KOFF≺ WITH DAEMONS?
HA! YOU'D HAVE TO ASK MY PUBLICIST. IN THE MEANTIME...
... I BELIEVE WE HAVE A VISITOR. WESLEY SPARKS, AT YOUR SERVICE. A TRUE HONOUR TO MEET YOU, AH...?
DOCTOR. DOCTOR SMITH, IF YOU LIKE.
WONDERFUL. AND AM I TO ASSUME YOU FIXED THE SET-FORM PROJECTOR? HUGE THANKS FOR THAT, DOCTOR SMITH -- WE'VE BEEN IN A VIRTUAL LIMBO FOR, WELL...
CENTURIES, S-S-SIR!
AND FAITHFUL OWL! IT'S GOOD TO SEE YOU AGAIN, OLD FRIEND -- THOUGH I MUST SAY YOU'RE IN RUM SHAPE...
BEEN WAITING FOR TECHNICIAN, SIR. WOULD S-S-SIR LIKE FULL DIAGNOSTIC REPORT?
HEH, MAYBE LATER, OWL.
SO YOU KNOW YOU'RE NOT REAL?
OH YES. INDEED, WE'RE POSITIVELY SANGUINE ABOUT THE MATTER. WHY DON'T YOU TRY A CANAPE?
I WON'T, THANKS. ACTUALLY, I'VE GOT ABOUT A THOUSAND QUESTIONS...
WELL, I'M AFRAID THEY'LL HAVE TO WAIT, DOCTOR. OUR GUEST OF HONOUR HAS JUST ARRIVED.
LADIES, GENTLEMEN, POLYFORMS AND DROIDS, CAN I ASK YOU TO PLEASE RAISE YOUR GLASSES IN A TOAST TO MY BEST FRIEND, MY BUSINESS PARTNER, AND MY FIANCÉE...
IT CAN'T BE...


...MISS MAJENTA PRYCE!
"SHE KNEW YOUR NAME..."
ALRIGHT. ALRIGHT, CALM DOWN. MAYBE SHE'S GOT... I DON'T KNOW. TELEPATHIC CIRCUITS OR SOMETHING. THAT HAPPENS, DOESN'T IT? ROBOTS WITH TELEPATHIC CIRCUITS?
DAMN. FACE IT, MAJENTA -- THIS IS REALLY MORE THE DOCTOR'S FIELD. WHICH MEANS I'M PROBABLY GOING TO HAVE TO ASK FOR HIS HELP. WHICH MEANS I'M PROBABLY GOING TO HAVE TO NOT FIRE HIM.
BUT I SWEAR IF HE GIVES ME THAT SMUG LITTLE GRIN, I'LL...
+++UHHRRR THE MAZUMA IS DOWN AGAINST THE GROTZI+ RRRR SHARE PRICES TUMBLING++UHHRR...
OH, WHAT NOW?
++UHHRRR. NOW I WON'T LIE TO YOU PEOPLE -- WE'RE IN BAD SHAPE. OUR STOCK IS RRR PLUMMETING AND ONLY LAST WEEK INTERSOL ACQUIRED OUR OFF-WORLD SET-FORM DIVISION.++
++UHRRRR. BUT WE MUST BE BRAVE ++ I ADVOCATE A PROGRAMME OF ACQUISITION, BUYING AILING COMPANIES, TURNING THEM AROUND WHERE POSSIBLE... AND POACHING THEIR STAFF AND I.P. WHERE NOT. ALL IN FAVOUR?++
++UHRRR THE BOARD OF DIRECTORS MOVES TO ACQUIRE OMNIVAX INC AND MARSCOM ++ ALL IN FAVOUR SAY UHHRRR...++
++UHHHRRR...++
UM, I KNOW IT'S PROBABLY NONE OF MY BUSINESS... BUT I'M NOT SURE THAT'S SUCH A GOOD IDEA.
++UHRRR...?++
YOU NEED TO GIVE YOURSELF ROOM TO REGROUP. SELL A FEW ACQUISITIONS, MAYBE LET SOME PEOPLE GO. IT MIGHT BE BETTER TO RUN THE PLACE WITH A SKELETON...
...STAFF.
++IT'S HER.++
++IT'S HER.++
++IT'S HER.++


++UHRRRR! THE BOARD PROPOSES THAT *MAJENTA PRYCE* BE TAKEN TO THE *CHAIRMAN OF THE BOARD!* ALL IN UHHRRR... *FAVOUR*, SAY--
AYE!!
MAJENTA DARLING, THIS IS THE **DOCTOR**. HE'S A **CLIENT**.
WELL, SORT OF. WELL, MAYBE. WELL... PROBABLY **NOT**, TO BE HONEST -- 'COS THIS WHOLE SET-FORM THING'S JUST A BIT TOO **WEIRD**...
BLIMEY, LOOK AT YOU.
I CAN'T BE **SURE**, WESLEY... BUT I THINK THIS MAN MIGHT BE **MAD**.
OVERCOME BY YOUR **BEAUTY**, NO DOUBT.
LISTEN, DARLING, I'VE GOT SOME PRESSING BUSINESS. TAKE CARE OF THIS... **DOCTOR**, AND I'LL SEE YOU **SHORTLY** -- ALRIGHT?
ISN'T SHE **SOMETHING**? I MEAN, YES, WE'RE JUST **PROJECTIONS**, MERE SHADOWS ON A WALL... BUT SHE'S AS TRULY **DIVINE** AS THE FIRST MOMENT I SAW HER.
ARE YOU **ALRIGHT**, DOCTOR? YOU LOOK LIKE YOU'VE SEEN, WELL...
SOMETHING'S **WRONG**, HERE, WESLEY. **VERY** WRONG. I THINK I NEED TO FIND MY **FRIEND**...
KK. **AAGGHHK!**


IS HE ALRIGHT?
OH, THAT'S JUST CROMARTY. SMASHING FELLOW, BUT A TERRIBLE LUSH...
HELLO, CROMARTY. IN A PICKLE AGAIN, WHAT?
GRAHHH!!
OOF! EASY THERE, OLD MAN! CARRY ON LIKE THAT AND WE MIGHT HAVE TO HAVE YOU REFORMATTED...!
WHAT'S THE MATTER, CROMARTY? IT'S NOT JUST THE BOOZE TALKING, IS IT? SOMETHING'S GOT INTO YOUR VIRTUAL MEMORY -- SOMETHING BAD.
FILE ⁝KOFF⁝ CORRUPTED. BOUND TO HAPPEN AFTER SO LONG IN THE DUST AND THE D-DARK. I'M ⁝KKK⁝ R-RUINED.
BUT IT'S KKKKK ALL RIGHT, YOU KNOW...
BECAUSE I'M TAKING YOU ALL WITH ME!!
MY PARTY...!
I THINK IT'S TIME TO HAND OUT THE GOODIE BAGS...
SKRRAKKKK!!
FILE CORRUPTED
FILE CORRUPTED
FILE CORRUPTED
'COS THE PARTY'S OVER...
"ALRIGHT, I'M GOING TO COME RIGHT OUT AND SAY IT..."


...THIS IS **NOT** HOW YOU DECORATE YOUR HOUSE.
I MEAN, REALLY -- COBWEBS AND DUST? IT'S ALL JUST A BIT... **GRUBBY**, ISN'T IT? AND AS FOR **THESE** THINGS -- WELL, THEY'RE JUST DOWNRIGHT...
...CREEPY.
OH, MY...
VIOLET, WHY... WHY DO THEY ALL LOOK LIKE THAT?
++KK THAT'S ++KKK++ HOW I LOOKED ONCE UPON A TIME. BUT VIOLET IS **BAD-TEMPERED**, GOT INTO A SCRAP WITH **GARDENER** ROBOT.
++KK++ FACE HACKED OFF, **TERRIBLE** MESS.
++VIOLET **CRIES** SOMETIMES, MISSES BEING **BEAUTIFUL...**
VIOLET! I NEED YOU TO **CONCENTRATE** -- I N-NEED YOU TO TELL ME EXACTLY WHAT'S GOING ON HERE!
HEH.
SO FORCEFUL. SO ~wheeze~ **COMMANDING**. OH, MAJENTA... YOU HAVEN'T CHANGED A **BIT**.
UNFORTUNATELY -- YOU COULDN'T ~wheeze~ SAY THE SAME FOR **ME**.
WHAT'S THE **MATTER**, DEAR?
DON'T YOU ~wheeze~ RECOGNISE YOUR DARLING **WESLEY?**
NEXT: **TILL DEATH DO US PART!**

Neil Harris ponders where *Doctor Who* went wrong...

IS THIS DEATH...?

Before I begin, let me make one thing absolutely clear. I love *The Caves of Androzani*. It is, in every respect, a *tour de force*. The script is mind-blowing, the direction is gut-wrenching, the performances are heart-tugging. Unusually for 1980s *Doctor Who*, it's even decently lit. Can it really be precisely 25 years since it was first broadcast?

But, for me, excellent as it is, *The Caves of Androzani* is where the show went wrong. It was the beginning of the end. After that, *Doctor Who* would never be the same again.

I can hear you leaping in with the words, "So you have a problem with Colin Baker?" so let me explain that I have no problem whatsoever with Colin Baker. Or Sylvester McCoy, for that matter. Their costumes, yes, their companions, occasionally, and a few of their stories, *perhaps*... but that's taking us away from the point. The point is that my problem is with *The Caves of Androzani*.

It's not a matter of *Androzani* having raised the bar so high that no other story could hope to follow it. *Doctor Who* had coped for 20-odd years with 'not being as good as *Androzani*' and could easily have managed another 20.

The problem is that *Androzani* tells the one *Doctor Who* story that should never be told. The one after which all future *Doctor Who* stories are fatally compromised.

It's the story where the Doctor *loses*.

Doctor Who, if it's about anything, is about the Doctor *winning*. He arrives, he thumbs his lapels, he defeats the bad guys. He might only achieve a qualified victory, but he's *always* victorious. The Doctor is nothing if not a force for good.

Except in *Androzani*, where he arrives, thumbs his celery, and makes a bad situation *worse*. A guy who has saved the universe more times than Terrance Dicks has used the word 'capacious' is catastrophically and pathetically out of his depth when faced with some soldiers with machine guns. After that, there is no victory, no happy ending. Just an ever-increasing pile of bullet-ridden corpses.

In short, it is the *antithesis* of a *Doctor Who* story.

You may disagree. You may delight in the fact that the show was, at last, treating its subject matter 'realistically'. After all, in real life, it's not the hero who is never 'cruel or cowardly' who wins, it's the soldiers with machine guns.

That's why it sounded the death-knell for *Doctor Who*, because once you've told the story where the good guy fails, there's no turning back. The Doctor no longer holds our trust. We no longer believe in him. He's no longer a hero.

You might argue that this a good thing; a more adult approach, more sophisticated, more 'gritty'. But the problem is, all it does is draw attention to how implausible the show's central premise is. We know people don't defeat alien invasions using satsumas in the real world. The Doctor, as a character, only makes sense in the sort of universe where his particular brand of fruit-based heroism works.

> **"The Fifth Doctor doesn't die saving the universe. No, he dies because he touched his female companion's leg..."**

Androzani does the unthinkable, and shows us a *Doctor Who* story where the Doctor is utterly ineffectual. He doesn't make things better, he doesn't help to save the day, he's merely swept along by events beyond his control.

That diminishes the character, and once you've diminished the Doctor, you've thrown away the show's *raison d'etre*. It would be like an episode of *Inspector Morse* where he never found out who did it, or an episode of *House* where the patient died because House made an incorrect diagnosis, or an episode of *Robin Hood* where Robin decided to keep the loot. Or it would be like an episode of *Merlin* where Merlin didn't manage to save whichever of his friends was lying in bed dying of a magical curse that week.

Heroes don't need to be infallible but they do need to win. The Doctor in *Androzani* is courageous, yes, but he doesn't prevail.

And the problem was, because *Androzani* was so jaw-droppingly fantastic, it became the template for *Doctor Who* for the following year, where *every one* of Colin Baker's adventures would see the Doctor sidelined from the action, at the mercy of events beyond his control until the story sort-of resolved itself by virtue of all the bad guys having bumped each other off. For instance, one of the odd things about *Vengeance on Varos* is at the end where the 'Governeuuur' thanks the Doctor... but for what? It's almost as if he's thanking him because 'that's what normally happens at the end of *Doctor Who* stories', because the Doctor certainly hasn't done much in the preceding 90 minutes to help the people of Varos!

And why exactly does the Fifth Doctor die at the end of *The Caves of Androzani*? He doesn't die saving the universe, does he? He doesn't die defeating a monster.

No. He dies because he touched his female companion on the leg.

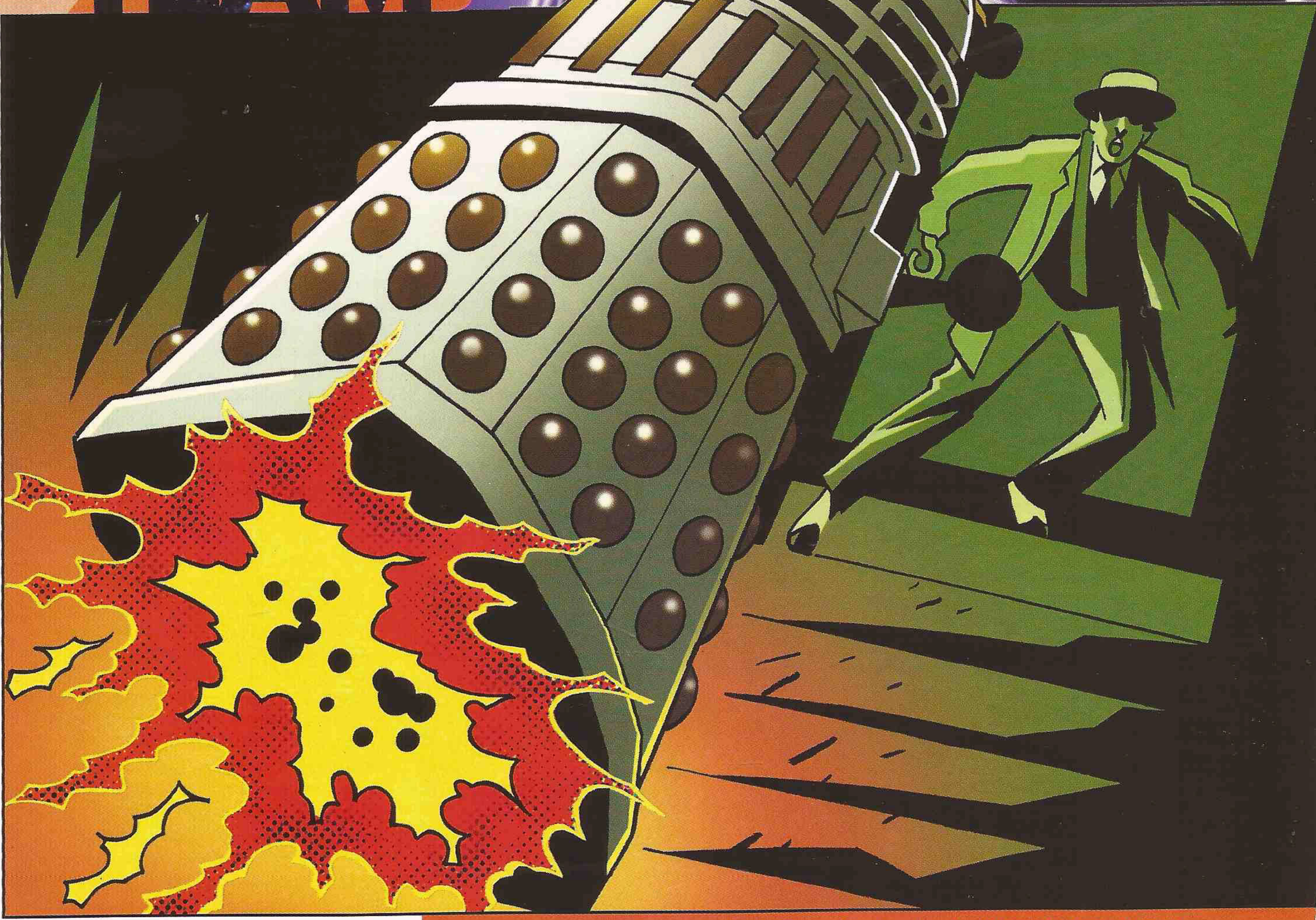
He did the one thing the Doctor should never do. He succumbed to lust. From the moment his fingers intimately brushed against Peri's right knee, he was doomed.

If you watch carefully, you can see that the whole of the Peter Davison era has been building to this moment. With each story, his companions have been making increasingly overt efforts to get him to touch their legs; Nyssa drops her skirt in *Terminus*, Tegan barely wears one at all for the following year, even Turlough gamely strips down to his shorts for *Planet of Fire*.

But, ultimately, it's Peri who succeeds. The Fifth Doctor is killed because he yields to the temptations of the female form. And it is, therefore, entirely appropriate that his death throes are (literally) overshadowed by Nicola Bryant's busty substances and that he breathes his last whilst staring plaintively into the depths of her cleavage. It's not gratuitous, it's justified thematically, because the Doctor is thinking, "You know, if it wasn't for those two, none of this would have happened..." [*You do know you're completely mad, don't you? – Ed*]

THE TIME TEAM

Four fans, one mission: to watch episodes of **Doctor Who**. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

» EPISODES 668-671

REMEMBRANCE OF THE DALEKS

The Daleks, both racist and cruel
Float around, white and gold, Coal Hill School
But what's under the lid
Of their Emperor? Who's hid?
Why, it's Davros, the wrinkly old fool!

About turn! Now, the Time Team have done their share of *volte-faces* in the past – who can forget the wave of *Time-Flight*-inspired *ennui* that crushed the elation of *Earthshock*? – but it's hard to remember quite such an upward shift in reception as between *Dragonfire* last time [see **DWM** 404], and the opening story of the twenty-fifth season – *Remembrance of the Daleks*.

Right from the pre-titles, which depict the Earth of 1963 being approached by a spacecraft, the Team are gripped. "Very stylish opening, the best since *The Trial of a Time Lord*," enthuses Peter. "It feels like the start of something special. I feel all tingly."

The story begins as the Doctor and Ace arrive at Coal Hill School in London. "That's very nicely done," says Clay. "If you know the series' history, it's a plus – if you don't, the Doctor's mysterious behaviour is gripping on its own. I'm slightly concerned by what Ace is playing on her ghetto blaster, though – it sounds like American adult-oriented rock, Foreigner or something, very odd for a streetwise teenager from 1987."

Richard's musing. "Amazing to think that in 1988, this adventure had a 'historical' setting, whereas when *Doctor Who* started 1963 was contemporary. What's even scarier is that we're not that far away from the same amount of time passing again!"

The Doctor and Ace join scientists Rachel and Allison and soldier boy Mike at the 'secondary source' – which turns out to be a junkyard at 76 Totter's Lane. If you don't know why this is significant, much of this magazine must be very perplexing to you. "Totter's Lane! It's *number 76 Totter's Lane!* My fan gene is about to explode!" shrieks Peter.

"I hate to be picky," says Jac, "but the sign on the junkyard reads I M FORMAN, not FOREMAN as it did in the very first episode. I realise this might be a bit of an over-the-top reaction, but they're happy to mine the past for the purposes of their own story, but don't respect the early years – or the fans – enough to bother to get the details right."

Cliché Counter

DEATHS ON SCREEN SO FAR
01189

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00204

ONE OR MORE REGULARS INCARCERATED
00252

A Dalek lies in wait at the junkyard, and a soldier comes a-cropper in a shockingly skeletal effect. "That's so impressive!" raves Richard. "There's some fine storytelling here, events gradually building up, and even Keff McCulloch's music seems to be hitting the right note!"

"This is *amazing!*" shouts Clay. "The Doctor is suddenly so different – he's far more determined, calculating, almost sinister. And Ace has gone from being irritating and overdone to –" he splutters "one of the best companions *ever*, in about two minutes!"

"She likes her explosives a bit too much," says Jac, "but there's something quite nice about having an action hero companion, really willing to get stuck in. She's Sarah Jane with attitude!"

As the episode unfolds, the team are rapt. "Mention of the Brigadier, Omega, Zygons, Yeti, even that book on the French Revolution," says Richard. "Given that number of back references, it's amazing it doesn't feel like we're getting beaten over the head with them. If you get them, it's an added layer. If you don't, nothing's hinging on them."

Peter's ears prick up as the Doctor explains that he has unfinished business to attend to. "Oh, this is brilliant! So the First Doctor had a plan back in 1963, when he parked in Totter's Yard... and we're going to find out what it is! Love it, love it, *love it!*"

Jac frowns. "So he ran off and left the whole Earth in danger and never thought to go back 'til now? So much for humans being his favourite species. I'm not convinced by this angle yet."

PETER

CLAY

JAC

RICHARD

But all doubt is silenced as Part One ends with the Doctor being pursued up some cellar stairs – by a levitating Dalek! "That has to be one of the best-ever cliffhangers," says Clay, "coming at the end of an immaculately crafted episode. This is staggering!"

Part Two sees the Doctor and Ace dealing with the Dalek after commandeering an anti-tank rocket. "I love the way Sylvester and Sophie work together, even in their body language," says Clay.

As night falls, the Doctor goes for a wander and ends up in the local café, discussing the small consequences of big decisions with the man at the counter. "How wonderful is this scene?" says Peter. "It's so rare that we get to see the Doctor in a reflective mood, and very unusual for him to consider consequences. This is proper drama in *Doctor Who*, in the middle of all the action and hullaballoo."

"A lovely scene," agrees Richard. "And such care has been taken with the sound effects, the hooting from the docks. Beautifully acted, beautifully written."

As day breaks, the Doctor's at an undertakers – to collect the Hand of Omega, a mysterious Gallifreyan superweapon. "What is the Doctor doing with the Hand?" wonders Peter. "And why does it obey him? Just when we thought we knew everything there was to know about him, we've been reminded that the Doctor's past is still a mystery to us." He smiles. "And look, yet another great scene, as the Hand of Omega is 'laid to rest' by a blind vicar. Just perfect."

Professor Rachel Jensen (Pamela Salem) and her peculiar new friend.

The Doctor finds Ace and gives her a handy new toy. "So not only does the Doctor let his violent new friend carry home-made explosives around with her, he gives her a super-charged baseball bat to use as an offensive weapon!" remarks Clay. "I love it, and the scene is played beautifully by Sylvester and Sophie. It'd never happen today!" He's struck also by Ace's reaction to the 'NO COLOUREDS' sign in the window of Mike's house. "That's incredible – direct social comment, in *Doctor flippin' Who*!"

"Plus it dovetails very neatly into the Dalek versus Dalek plot," says Jac. "Same species, but the white and the black versions hating each other."

Back at the school, Ace is surrounded by Daleks. Clay's ecstatic. "Another amazing cliffhanger, directed with such skill by Andrew Morgan, and Keff's pumping synths only add to it. The stunt sequence as Ace goes through the window is amazing! She's more like Leela, I think – and the return of proper physical action to the series is long overdue."

Part Three sees the Team united in praise for the first time in a very long while. Peter says, "The Doctor's recounting of the story of the Hand of Omega is fascinating. And I suppose when he says 'didn't we have trouble with the prototype', he means 'we, the Time Lords'... doesn't he?!"

"What I love," says Clay, "is that if this was the first *Doctor Who* story you'd ever seen, all those little mysteries and quirks about the Doctor would be just as intriguing as they are to Ace."

Ratcliffe and his fascist 'association' remove the Hand from the grave. Richard has a gripe. "I know the vicar is blind, but don't you think someone might have questioned what a builder's merchant was doing removing a coffin from a fresh grave? You'd think they'd at least try to do it at night or something."

Back at the café, Group Captain Gilmore ("a great character and another great performance," notes Clay) wants answers from the Doctor. "I love these café scenes, though I'm not sure why," says Richard.

"I think it's a beautiful story because it's very human," says Jac. "People have real lives – time passes, the characters chat, react to each other – while this great galactic war is being fought around them. The writing is of such a high standard."

Ratcliffe's alien ally reveals itself to be – not Davros, but the creepy little girl who's been following the Doctor around. "Very clever playing with the audience's expectations," says Peter. "Though it does rather stretch credulity that Ratcliffe never once bothered to look at who was sitting in the chair. And then there's an Emperor Dalek for the first time since *The Evil of the Daleks*! And it looks a bit like the *TV21* comic strip version! My fan gene is sated."

As Daleks gather for battle, Jac has a tiny note. "Some of the Daleks are horrendously wobbly. But aren't some of them just glorious-looking! The white and gold ones, and that lovely shiny black one."

Mike is exposed as a traitor, and then at the close of Part Three – the Dalek shuttle lands. Not a model, not on visible strings, not on bluescreen – it lands in the playground of Coal Hill School. "The big FX moment," says Peter, "and it *doesn't* look crap. I'm running out of superlatives..."

Richard is almost wiping away a tear. "That's so impressive. Building the craft on the ground is one thing, but to actually fly the thing in is quite stunning." Battle commences – with the Imperial Daleks wheeling out their fiercest firepower, the Special Weapons Dalek. "The Daleks are so much more powerful when their guns cause lovely big explosions. But aren't they rotten shots? They're shooting at each other from close quarters and they all seem to be missing one another most of the time."

"Don't pick nits," says Clay. "This is joyous! I'm refraining even from pointing out that the Renegade Daleks' Time Controller is a popular staple of the 1980s *Innovations* catalogue, so you ssh!"

With the Renegades destroyed, the Doctor must deal with the Emperor. Who could be hiding under that dome? "Davros all along!" screams Peter. "But why was he hidden in there, talking like a Dalek?"

Richard ponders. "Yeah, I wonder why he's abandoned his chair. He looks a bit like Granpa Potts in *Chitty Chitty Bang Bang*, sitting in his tiny shed!"

The Doctor begs Davros not to use the Hand of Omega. "Ah, the old Brer Rabbit gambit," smiles Jac.

"Blimey," says Peter as the Hand nips forwards in time and blows up Skaro. "Just how ruthless has the Doctor become? Or was he always this way? So, the First Doctor took the hand of Omega from Gallifrey with the intention of using it to destroy Skaro all those years ago... and the Doctor has only now decided that it's time to do the deed. Interesting that he doesn't want to do the dirty work himself though – he tricks Davros into giving the orders. The Doctor, it seems, has a genuinely dark side."

Richard frowns. "So the Doctor already knew about the Daleks when we first met him? And when he first landed on Skaro with Ian, Barbara and Susan, he was fully aware of what the Daleks were and what they would become? Of course, at that point, he might not have known that the Thals also lived on the planet – but he certainly does by the time of his Seventh persona, so is he not knowingly murdering them by allowing Davros to use the Hand?"

"Stop being silly! Nobody actually states half those things on screen!" says Clay. "He could have hidden the Hand in 1963 for another reason, and only now decided to use it to wipe out the Daleks. Which raises very interesting questions about this Doctor."

"The destruction of the final Renegade Dalek is the only thing I really haven't liked about this story," says Richard. "I wish it had decided to self-destruct in a blaze of pyrotechnics, but instead it has a twirly-wirly special effects demise. Mind you, the mirroring with the little girl and her release from Dalek control after she kills Mike is rather good."

"The shots of Mike's body are really disturbing," says Jac. "But I love the little coda at the end with his funeral and Ace's earnest questioning of the Doctor. Because I can't decide if they did good either."

"That remarkable story redefined both the Doctor and the series itself," Peter sums up.

"Barring a couple of tiny points, the best we've seen for ages," says Richard. "After a very dodgy first season for McCoy, things are on a definite up."

"Stunning!" says Clay. "The production was solid, the two leads were great, but the big applause has to go to writer Ben Aaronovitch. That wasn't just a return to form or a happy accident like some of the other great 1980s stories – it had *everything*. Brilliant dialogue, rounded characters, storming action scenes – and considering how much it references the past, it feels so fresh, fast and modern. *Doctor Who* for a whole new generation. Genius!" DWM

"So the Doctor had a plan back in 1963... and now we get to find out what it is? *Love it!*" Peter

AND **YOU** SAID...

Creepy children, we love 'em!

"Sylvester seems to have decided just what he wants to do with his Doctor and is brilliant all the way through this story. It feels like he's been travelling with Ace for a long time since the events of *Dragonfire*, as the two characters seem very at ease with each other." SIMON HART LONDON

"Why do the military and scientists let a strange man they've never met just waltz in to lead a top secret investigation?" SHAUN HOLDER MANCHESTER

"This is how an anniversary should be celebrated. Enough continuity to keep fans happy for days – but not so intrusive that it spoils everything else." BRIAN MILTON GLASGOW

"Tying the story to the very first episode, *An Unearthly Child*, and bringing the Daleks to Coal Hill School was a stroke of genius that succeeded where 1985's *Attack of the Cybermen*'s attempt at nostalgia failed so wholeheartedly." BRAD SCHMIDT AUSTRALIA

"Who could forget the Doctor's wonderful 'Unlimited rice pudding' line? Comedy gold!" LAURENCE GREEN FACEBOOK

"A brilliantly talented and much-loved stalwart of the series, it's fitting that Michael Sheard's last shot in *Doctor Who* features the words, 'In Loving Memory'." BLAINE COUGHLAN FACEBOOK

In Issue 408, the Team will be watching *Silver Nemesis*. Send your comments to *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 28 March.

Logopolis

Man the battle stations! Sound the cloister bell! **David Bailey** salutes the Fourth Doctor's last stand, as the end approaches...

The Doctor (Tom Baker) and the Master (Anthony Ainley) have one last hope to save the universe from the spread of entropy...

PART ONE

BROADCAST: 28 FEBRUARY 1981

On a roadside in Barnet, a policeman (Ray Knight, uncredited) uses the phone inside a handy police box to make a call. But something happens to the police box – it shimmers and warps slightly, and the line goes dead. As he tries to get the phone working, the police box's door opens and he is pulled inside, struggling. We hear an evil laugh...

● Producer John Nathan-Turner mentioned to script editor, and writer of this story, Christopher H Bidmead that one of the last remaining police boxes could be found at the side of the Barnet by-pass. But before filming, the box was vandalised and subsequently removed. No matter, though: a new TARDIS prop had been constructed for use in *The Leisure Hive* (1980), so it (and an older prop, for later scenes when two police boxes were needed) were used at a new location – along with a handy Barnet Borough Council sign.

● ... And why is this sign – reading 'PLEASE TAKE YOUR LITTER HOME' – positioned next to a litter bin? So what's the litter bin supposed to be used for?

● The novelisation, also written by Bidmead, fills in a few, small details about the policeman in this scene. His work for the day complete, PC Donald Seagrave is calling his superintendent here, hoping to knock off early to pot out his sweet peas.

Inside his TARDIS, Doctor Who (Tom Baker) paces through an ivy-clad cloister. He's worrying about the chameleon circuit as Adric (Matthew Waterhouse) bursts in. The Doctor chides him for interrupting, telling him that if his need is urgent, "You can always ring the cloister bell."

● This is the first mention of the chameleon circuit on screen. The device, which is meant to enable the TARDIS to change its outer form to match its surroundings, was previously named as the 'chameleon mechanism' in the novelisation of *Terror of the Autons*.

● The cloister bell is described as "a sort of communications device reserved for wild catastrophes and sudden calls to man the battle stations." We've never heard it before – in years to come, though, it barely stops ringing. In the TV Movie (1996), it chimes when the Eye of Harmony is opened; shortly after the Ninth Doctor regenerates into the Tenth, we hear it toll (the *Children in Need* Special (2005)); it's made other appearances recently in *The Sound of Drums* (2007), *Time Crash* (2007) and *Turn Left* (2008).

● In Bidmead's original outline for the story, he suggested the cloister room could be filmed on location, describing the Doctor's 'thinking room' as having an 'open air effect'. Although studios were used in the end, Bidmead's novelisation touches on this idea again: '[Adric] seemed to be in the open air, in a sort of crumbling stone courtyard...'

The Doctor is clearly worried about the TARDIS. "The second law of thermodynamics is taking its toll on the old thing. Entropy increases." As if to prove his point, a lump of stone from an arch comes away in his hand.

● "The more you put things together, the more they keep falling apart," says the Doctor, "and that's the essence of the second law of thermodynamics." It's a possible reading of it, certainly, and a poetically useful one for this story. Bidmead was intent on upping the scientific content of the stories he oversaw, and *Logopolis* – his first script for the show – is no exception. The science here (which is the basis for the whole plot) is pretty sound, but it might be more accurate to say that things stop, more than fall apart...

The novelisation offers a little more explanation. Adric reveals he's been learning about physics from the Doctor, 'and now he knew about the Earth physicist [James Clark] Maxwell, and his ideas on entropy. Entropy was the waste energy that builds up in systems...' (Interestingly, it was Maxwell's assertion that the second law of thermodynamics could be *broken* – an assertion roundly condemned and debunked many times over. But we'll come back to that...) Neither the TV version nor the novelisation quite explain things correctly, though. With apologies to any physicists reading this: the second law basically states that, in an isolated system, differences in energy will even out; the irreversible result of this is that the system just grinds to a halt. Entropy is a measure of this lack of available energy, and neither a measure of the state of decay (if you'll pardon the pun), nor the 'waste energy' itself.

The Doctor is worried about the console's "time column", saying that it's "wheezing like a grampus."

● Grampus is an archaic word for a killer whale. I've never heard one wheeze – and I imagine that few who ever did lived to say exactly how bad it sounded.

> **'Entropy is a measure of a *lack* of available energy, rather than a measure of the state of decay.'**

Adric is worried that the TARDIS won't get them to Gallifrey – but the Doctor would rather not visit his homeworld, eager to avoid "an awful lot of fuss about Romana." Instead, he tells Adric that they will visit Earth.

● Romana (and K9) left the Doctor's company at the end of *Warriors' Gate* (1981), staying in E-Space (a smaller universe from our own – N-Space) to help the enslaved Tharils fight for their freedom. Prior to this, the Doctor and Romana had been summoned back to Gallifrey – it was on their journey home that they fell into E-Space, as seen in *Full Circle* (1980). The Doctor is worried that the Time Lords will want to carry out "official investigations" into her departure, presumably because Romana was assigned to help the Doctor by the Time Lords in *The Ribos Operation* (1978).

Near London, Tegan Jovanka (Janet Fielding) jumps into her Aunt Vanessa's (Dolore Whiteman) car and sets out to start her new job as an air hostess.

● Aunt Vanessa's house actually belonged to Andrew McCulloch, one of the co-writers of *Meglos* (1980).

● Janet Fielding was brought to Nathan-Turner's attention by a friend and, although she was initially turned down for the part of Tegan, she was eventually given an audition. Impressing the producer with her tall tales (she explained away her short stature by claiming that the height requirements for air hostesses were lower on Qantas and other airlines operating in the East), she eventually won the role and a three-story contract.

The Doctor explains to Adric that they are going to Earth to measure a police box. His only explanation is "block transfer computation." Once they have taken the measurements, the Doctor says they will travel to Logopolis and get the chameleon circuit repaired.

● "It's only the exterior of the TARDIS that exists as a real space-time event," the Doctor says to Adric. And his companion draws the conclusion that the exterior is "mapped on to one of the interior continua." Honestly, your guess is as good as ours as to precisely what this means, but the suggestion seems to be that the TARDIS interior doesn't 'exist' in the universe outside it, but is in some way linked to it via the outer shell. This explains (or should that be 'explains'?) the bigger-on-the-inside nature of the TARDIS, *and* how the travellers inside experience the bumps and scrapes that sometimes happen to the blue box.

● The Doctor mentions that the chameleon circuit broke when the TARDIS was in "*a* totter's yard." This is a reference to the very first episode, *An Unearthly Child* (1963), when we first see the TARDIS in IM Foreman's junkyard, 76 Totter's Lane.

● "She was in on Gallifrey for repair when I borrowed her," the Doctor says, explaining away the somewhat dubious ownership of his TARDIS. "I should have waited until they'd done the chameleon conversion," he adds, "but there were other pressing reasons at the time." By this point in the series' history, no specifics had been given as to why the Doctor first left Gallifrey, beyond a few hints like this that it was under shady circumstances. The novel *Lungbarrow* [Virgin Books, 1997] offers a fuller explanation: sensing that the head of the House of Lungbarrow had plans to put the Doctor into a seat in high office (in which he had no interest), the Doctor deliberately botched his exams at the Academy and scarpered with a TARDIS he found in the repair bays. There's more to it than that, but we'd be here for days...

The Doctor demonstrates the capabilities of the chameleon circuit. "It's how the Master hid from us on Traken."

● In *The Keeper of Traken* (1981), the story which preceded this, the Master's TARDIS was disguised as the Melkur, a statue-like creature hidden within the peaceful gardens of Traken.

Tegan's journey to the airport is interrupted by a flat tyre. As she struggles to fix it, she doesn't notice the TARDIS materialise next to the police box behind her – or the mysterious figure in white, the Watcher (Adrian Gibbs), who observes them from the other side of the road...

● As part of a trick to make the viewers suspect that this figure might be the Master, Anthony Ainley is credited as such in the closing credits – even though we've only heard his distinctive chuckle in this episode – and Adrian Gibbs isn't credited at all.

The Doctor realises they've missed their target, and so moves his ship a few metres to one side, neatly materialising around the police box, which then appears ▶

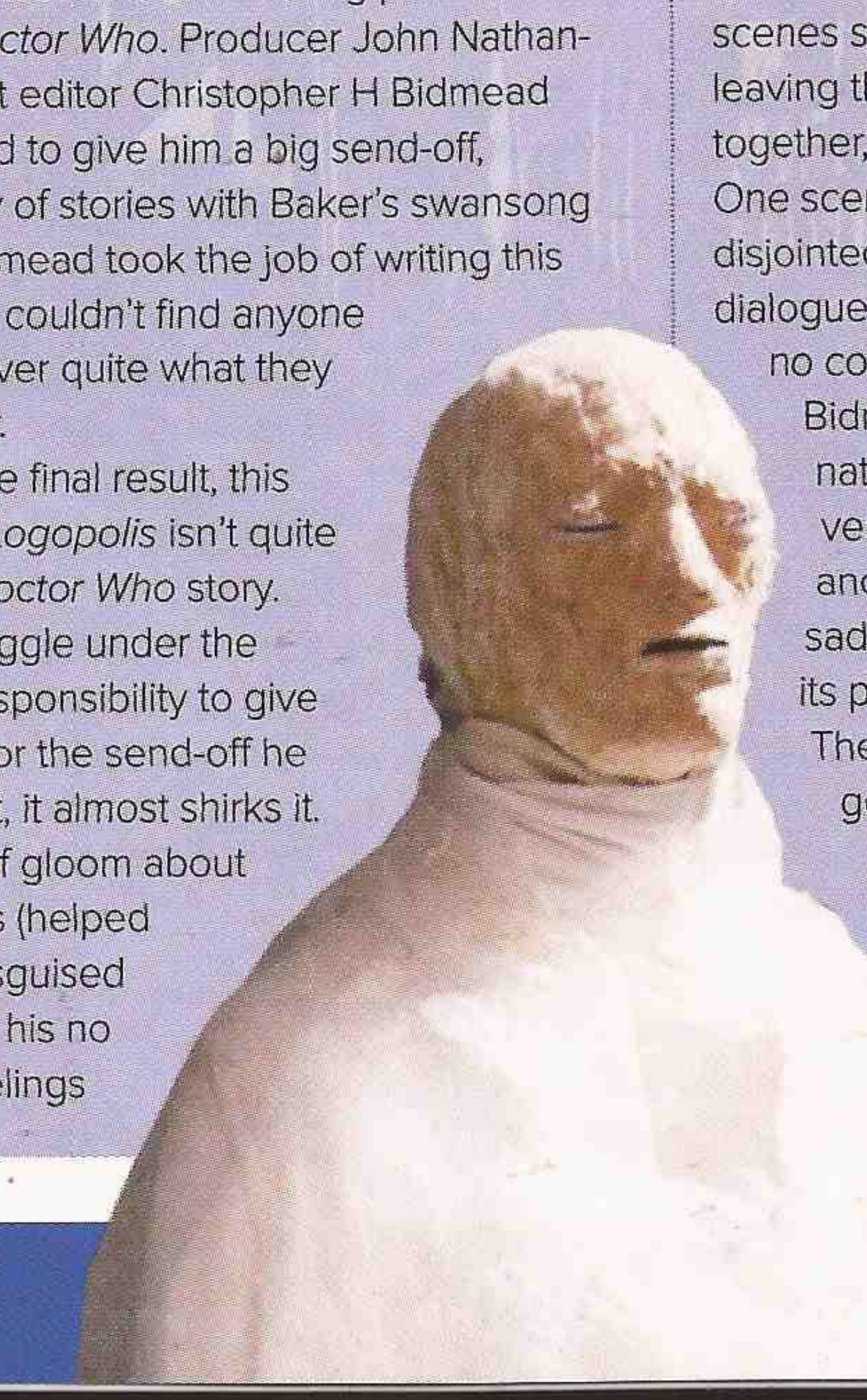
"It's the end..."

FEELING THAT HE COULD DO no more in the role, Tom Baker finally decided to hang up the Doctor's scarf during production of Season 18 of *Doctor Who*. Producer John Nathan-Turner and script editor Christopher H Bidmead were determined to give him a big send-off, building a trilogy of stories with Baker's swansong at its centre. Bidmead took the job of writing this story when they couldn't find anyone else able to deliver quite what they were looking for.

And, given the final result, this isn't surprising. *Logopolis* isn't quite like any other *Doctor Who* story. It refuses to struggle under the weight of the responsibility to give the Fourth Doctor the send-off he deserves; in fact, it almost shirks it. There is an air of gloom about the proceedings (helped by Baker's undisguised exhaustion, and his no doubt mixed feelings about his decision), and plenty of suggestions of 'fate' and the inescapable end of things. But – and this was one of Baker's problems with the story – it isn't a heroic tale. Although the Fourth Doctor's final act is to save the entirety of creation, he merely achieves this by pulling a plug.

It's an unusually constructed story, too. Many scenes seem to be included for simple effect, leaving the job ahead of us here – to tie everything together, make it make sense – a difficult one. One scene has little impact on the next, and this disjointedness is echoed in the weirdly stilted dialogue, where a single line often seems to have no connection to any of those surrounding it. Bidmead seemed aware of the programme's nature as a week-by-week adventure, each very different episode giving *Logopolis* another layer of discord. The whole thing, sadly, seems so much less than the sum of its parts – which is not to say those parts fail. There's some creepy stuff here, and much to get your mental teeth into.

Logopolis grapples with some serious physics – bordering on the metaphysical. And somewhere under that bravery, our Saturday teatime hero is struggling with the weight of it all...



THE FACT OF FICTION

Logopolis

The mouth on legs

THE CHARACTER OF NEW COMPANION TEGAN was created by Nathan-Turner and Bidmead, and was named by the producer – sort of. He suggested two possible names: 'Tegan' from an Australian friend's niece, and 'Jovanka', who was the wife of the Yugoslavian president, Josip Broz Tito. Bidmead got a little confused, and so 'Jovanka' was used as Tegan's surname and it stuck. Nathan-Turner wanted an Australian character to make the show more attractive to the Australian TV network ABC, and in hopes of raising some co-production money from the company.

The notorious gallivanter also hoped that a story could be filmed Down Under one day, although this never came to pass.

Tegan was originally intended to be 19 years old, but the team revised this up by two years when the they learnt that air hostesses had to be 21. The novelisation hedges its bets, saying she 'was barely 20 years old.' Bidmead fills us in on many details of Tegan's background throughout the novelisation. 'She'd been a natural driver since the age of ten,' apparently, 'when her father had first lifted her onto the springy steel saddle of the tractor on their sheep farm in Australia.' During her upbringing in Australia's outback, her father also piqued her interest in aeroplanes, teaching her how to fly the family's Cessna, 'though he said she was still a little too impetuous to go solo.'

◀ **in the console room. The Doctor and Adric set about measuring the police box.**

- Discussing the Logopolitans' work, the Doctor says, "As a matter of fact, they don't use computers. They use word of mouth." A rough translation of 'Logopolis', from the Greek, would be 'city of logic' – and in his early story notes, Bidmead calls it just that. 'Logos' is also an important term in Christian theology, being the famous 'Word' in the opening sentence of John's gospel: 'In the beginning was the Word, and the Word was with God, and the Word was God.' John's intention here was to prove the divinity of Jesus (a few verses later, he says, 'the Word became flesh, and dwelt among us'), but he is drawing on an idea of the Logos which predates Christ, the idea of a 'divine word' that initiated all creation. Given that the Logopolitans are able to create new matter with their muttered computations, Bidmead would also seem to be drawing on this for inspiration.

The Doctor's work is interrupted by a warning from the console: a "gravity bubble", near the TARDIS. The Doctor steps outside to investigate, where he sees Tegan and Vanessa working by their car. He is about to return inside when he spots the Watcher. With a troubled expression, he returns to the console room – where Adric is trying to open the other police box. The door creaks open and they step inside, finding another console room inside – though this one is much more dimly lit, and their voices echo hollowly. There is *another* police box inside this console room...

- On other occasions when a TARDIS has tried to occupy the same space as another TARDIS, terrible things have happened (see *The Time Monster* (1972) and *Time Crash* (2007)). But it's important to understand that this is slightly different. It would seem that the 'gravity bubble' contains a number of duplicates of the TARDIS interior. (The Master has deliberately engineered this to trap the Doctor.) While we may seem to be watching the Doctor and Adric explore TARDISes within TARDISes, we're not really. Bidmead's first draft of the script refers to these places as 'TARDIS Console Simulacra 1 and 2', suggesting they are copies of the original. The novelisation also uses the word 'simulacrum'.

Outside, Tegan reads the sign on the TARDIS door, thinking it might be a way to get help. She reaches out to open the phone hatch, only to push open the door. She enters...

- On opening the TARDIS door, Tegan mutters, "That's funny. That's very peculiar indeed." But what exactly is she seeing? The interior of the TARDIS? Sadly, the direction here makes it very unclear – and it's just as vague when Vanessa opens the door in a couple of scenes' time. But it's obvious that whatever Tegan is seeing, it's not what she's expecting.

Tegan enters the TARDIS' console room just as the other TARDIS dematerialises...

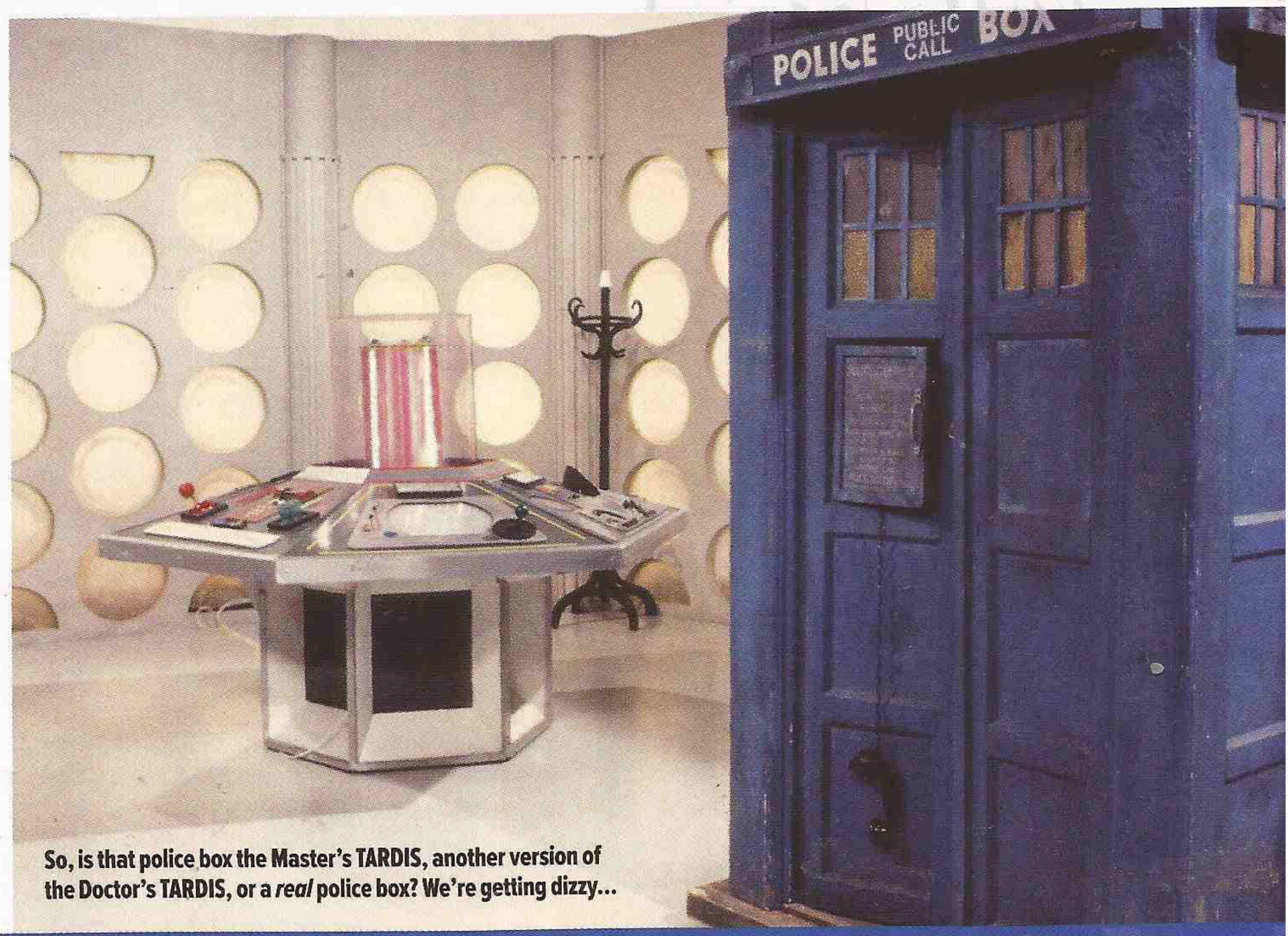
- Are the Doctor and Adric inside the TARDIS that dematerialises? Given the evidence above, and the fact that the time rotor in their current iteration of the TARDIS doesn't move, it would seem not. It would be a fair assumption that the Master's TARDIS dematerialising is the act that seals them inside the gravity bubble.

Tegan walks around the console, trying a switch and calling for help. The cloister bell starts again, and Tegan follows the sound of it deeper into the TARDIS...

- A line cut from the script – "It's some kind of flying saucer!" – would have at least explained that Tegan quickly assumes she's entered some sort of craft, though it doesn't help us figure out *why* she reaches that conclusion. Equally, she's very clever to guess exactly which switch operates a communications device – but the novelisation does claim that the console room 'reminded her of the cockpit of the Cessna', and adds 'one of the buttons looked rather like an intercom switch.' Indeed, at least initially, Tegan seems remarkably unfazed by the whole thing – this calm acceptance is a character trait we see exemplified perfectly in the closing moments of this story...
- There's a lovely fluff here, where she claims that her "neem" is Tegan Jovanka.

Tired of waiting, Vanessa follows Tegan into the police box. Vanessa backs away, whimpering in terror. She tries to fight her assailant off, but is engulfed in a glow of energy.

- Here again, Vanessa seems to see inside a TARDIS – though not the Doctor's, we assume...



So, is that police box the Master's TARDIS, another version of the Doctor's TARDIS, or a *real* police box? We're getting dizzy...

The Doctor and Adric (Matthew Waterhouse) are trapped inside the gravity bubble...

Having walked through a number of the TARDIS 'simulacra', the Doctor and Adric find themselves back on the lay-by. The Doctor immediately runs into a police inspector (Tom Georgeson), who shows the Doctor two shrunken, lifeless figures – the policeman and Aunt Vanessa. The white figure watches, silently, as the Doctor warns the inspector: "He's still about somewhere... the Master."

- The Master's deadly weapon – the Tissue Compression Eliminator, or TCE – débuted in *Terror of the Autons* (1971) and had reappeared in *The Deadly Assassin* (1976). In the novelisation of *Logopolis*, it is referred to as a 're-dimensioner'.

PART TWO

BROADCAST: 7 MARCH 1981

The inspector asks the Doctor to come with him to the police station. But Adric creates a diversion, using the policeman's abandoned bicycle to stage an accident. In the confusion, the Doctor and Adric dash back into the TARDIS.

- In the novelisation, Adric uses the bicycle to create a very different kind of diversion, climbing on to the roof of the TARDIS and throwing it at the police car! He was never that butch on screen...

Inside, the cloister bell is ringing and the Doctor is disturbed to see that the other police box has disappeared. "It could be anywhere in the TARDIS," the Doctor says.

- Things are about to get even *more* complicated...

The Doctor sets the TARDIS in flight, and Adric sets off to see what is causing the cloister bell to chime – only for it to fall silent the minute he leaves the console room. Meanwhile, the Doctor leans over the console, listening intently to a hiss of static from a speaker...

- At this point in the novelisation, the Doctor gives Adric a copy of *The Complete Poetry of John Milton*, to keep him occupied while he listens to the message being transmitted to the TARDIS. Adric gets stuck into *Paradise Lost*, which tells the story of the fallen angel Satan and his war with Heaven; he even sees parallels between Satan and the Master. The poem also touches on themes of fate and inescapable destiny – themes we also see in the Doctor's relationship to the Watcher in this story.

Back at the by-pass, the detective opens the police box to find it empty – it's just a regular police box.

Still lost, Tegan stumbles into the cloister room. She hears a strange sound, and a police box materialises in front of her.

- So, where was the original police box, in all the dematerialisation criss-cross? When Vanessa opened the door, she was confronted by the Master, after his TARDIS had dematerialised from the console room that Tegan entered. Had he rematerialised his TARDIS around the Doctor's? Perhaps that was what sealed the gravity bubble the Doctor found himself trapped in. That would have left the original box inside the Doctor's TARDIS, operating as the 'door' through which the Doctor entered the various simulacra. When the Doctor's TARDIS finally left Earth (with the Master's TARDIS inside it), it would have left behind the real police box in its original position. This still leaves a gap between the murder of Vanessa and the materialisation here, during which we can't be 100% sure of where the Master's TARDIS is – except for the Doctor's certainty that it is still aboard his *own* TARDIS. Given how frequently and freely the Master continues to move and change his TARDIS throughout the rest of this episode, maybe he's just playing a teasing game of cat-and-mouse with the Doctor.

The Doctor tells Adric that he has received a message from Traken, saying that Tremas has vanished. The Doctor theorises that the Master had a second TARDIS hidden away somewhere, and that he has 'renewed' himself by taking the body of Tremas.

- There is a mention of Nyssa, the young girl they had met in the previous story, *The Keeper of Traken*, though it's not yet clear that the communication is from her. The novelisation, however, explicitly states 'it was from her that the message had come.'
- "He must have known I was going to fix the chameleon circuit," the Doctor says of the Master, figuring out why his old enemy is following his footsteps now. "He read your mind?" asks Adric. "Well, he's a Time Lord," replies the Doctor. "In many ways, we have the same mind." This faculty for mental communication between Time Lords is well documented in the series – watch the Doctors defeat Omega in *The Three Doctors* (1972/3), for example – and it also helps explain how the Doctor so easily guesses that the Master has stolen Tremas' body. *Utopia*/*The Sound of Drums* (2007) also touches on this mental link between Time Lords.
- In *The Keeper of Traken*, the Master's Melkur-TARDIS is destroyed, but we see him slip away in a different TARDIS, disguised as a grandfather clock, at the end of the story.

The Doctor says they can't travel to Logopolis with the Master on board. Instead, the Doctor decides to materialise the TARDIS underwater in the Thames, planning to open the doors to literally flush out his enemy.

- Is this the strangest plan the Doctor has ever come up with? If the Master is safe aboard his own ship, what's to stop him dematerialising and letting the Doctor wreck his own ship? How is the Doctor planning to get back to his own TARDIS afterwards? ▶

Tegan Jovanka (Janet Fielding) finds herself on board a very strange aircraft...

> **'Is the Doctor's ploy to flush out the Master the strangest plan he's ever come up with?'**

Under Pressure by Steven Moffat

CONSTABLE BLACKWELL HAD WALKED ALMOST A mile through the mud and fish before he saw him: the tall man, outside the blue box, undressing. He approached in as sinister fashion as the slurping noises of his feet on the river bed would allow.

He stood and waited. He considered clearing his throat. He'd once half-killed a safe-cracker by clearing his throat. Although slamming his head repeatedly against the safe might have had something to do with it. Or possibly that red mist that had suddenly descended, though no one else reported seeing that – yet again.

The tall man glanced up at him. He had a grin that bordered on Resisting Arrest.

"Busy actually," said the tall man.

"Busy?" repeated Constable Blackwell, to give himself time to think – although, if he was being honest, a light supper, followed by a movie and a short holiday wouldn't have been long enough.

"Busy, yes," said the tall man, who was now in his shirt and underpants.

Constable Blackwell sighed, and ignored, for the moment, the flickers of red at the corner of his vision. "I am looking," he said, "for something."

"Well, aren't we all," said the tall man. He was unfolding some white long-johns in what could be construed, with a little creativity, as a Suspicious Manner.

Constable Blackwell issued a sigh so heavy he could barely heave it from his lungs. He looked up at the London skyline – so odd seen from this low – and flicked a desperate fish from his muddied toecap. "I am looking," he continued, "for the Thames."

"Ah!" said the tall man. "Well you've certainly picked the wrong day."

Red! Red mist everywhere! Constable Blackwell ground his teeth with the effort of inflating all the cords in his neck. "Have you seen it at all, sir. The Thames?"

"Oh, yes. I put it in that telephone box."

Constable Blackwell shifted his gaze to the blue box. He was rather surprised it didn't fall over with the impact.

"Did you really?" he replied, having spent some time sifting among his most crushing ripostes.

"You see, constable, that telephone box – it's really a dimensionally transcendental time/space capsule disguised as a telephone box. And unfortunately my arch enemy materialised his dimensionally transcendental time/space capsule, also disguised as a telephone box, inside mine, and I was forced to materialise underwater, and drain off the Thames."

Constable Blackwell considered for a long moment. Gulls were cawing overhead. From all around there were the comforting cries of a city in crisis. Somewhere, inevitably, there was an ice cream van. "That's all very well, sir," he said, finally, "but I find the part about the Thames a little hard to swallow."

"I admit," said the tall man, "I may have overreacted."

Constable Blackwell sighed again. The conversation had rather got away from him – but then so had one of the world's most famous rivers, so it was clearly that sort of day. "And your enemy, sir? Did your clever plan of locking him in cupboard with a one of our major waterways work in any way?"

"Oh no. He just dematerialised. We should've seen that coming, really."

"We?"

"I had a friend with me. Adric. He left rather suddenly."

"And where is this Adric now?"

"Oh, I'd say he must have reached the Cloister Room."

"What's he doing in a cloister room?"

"By now, I should think a certain amount of inert bobbing."

The tall man was now fully dressed in his white long-johns. He was holding a white stocking, the scratchy kind, and was about to pull it over his head. "If there's nothing else, constable, I'm afraid I have to pop back along my own time-line, using temporal conversion isometry, and talk myself out of doing this."

Constable Blackwell luxuriated for a moment in the comforting black reservoirs of his own rage, and said: "The sea level all over the world has dropped significantly. There is an international state of emergency! Homes and lives have been destroyed all over the world and the French can now get here on foot! Too many people have suffered and died for you to travel back in time dressed as a white git!!"

"Oh, don't worry, constable!" said the tall man, staring to fade out of existence, with a smile like a whole picket line. "None of this will ever have happened. Going to send myself to Logopolis!"

And he was gone. For a moment his last words seemed to hang in the air. "What possible harm could I do there?"

"Have you seen the Thames, sir?"

*Originally published in **DWM**: The Complete Fourth Doctor Volume 2. Reproduced with kind permission.*

THE FACT OF FICTION

Logopolis

◀ They land with a bump. Adric prepares to open the TARDIS doors – but the plan fails when they discover that the TARDIS has actually landed on a pontoon on the riverside.

- The novelisation has the TARDIS make more of a temporal mistake than a geographical one. 'They had arrived at exactly the right spot – but a century or two too late. In the interim the bend in the river had silted up, moving the bank, and with it the pontoon.'

On the bridge above, the Watcher waves a beckoning hand. Leaving Adric, the Doctor goes to meet the figure.

- This meeting was filmed on Albert Bridge, spanning the river between Chelsea and Battersea.

While Tegan is menaced by a chuckling sound and a TARDIS which has now blended in with the cloisters as a tall plant, Adric asks the Doctor who the strange figure was – but gets no reply. The Doctor sets course for Logopolis.

- To further tantalise the viewer, Adric guesses that it was the Master, but the Doctor – without denying it – debunks the idea.
- The novelisation identifies the Master's pot plant as *prunus laurocersus*, or a cherry laurel.
- "This is something far too serious [for Adric to help with]," the Doctor explains. This is the first clue that the Watcher has told the Doctor how this whole adventure will pan out, and that – despite the Doctor's previous concerns – they *must* go to Logopolis.

The TARDIS has yet *another* stowaway on board. Seems to be happening all the time...

The TARDIS arrives on Logopolis, hovering above the city's winding stone streets. A radio telescope stands on a hilltop overlooking the streets, which the Doctor notes is a "new addition." As the Doctor tells Adric that he's leaving him on Logopolis for a while, Tegan bursts into the console room.

- In the original synopsis for the story, Tegan informs them about the presence of the other TARDIS and they rush off only to find it has already gone.
- The synopsis also mentions that the city should look something like the human brain – a design concept which survives in the final version. The Monitor would have explained that the streets were in fact designed to be a copy of the human central cortex.

On the streets of Logopolis, the Monitor (John Fraser) leads a group of his people to an open space, where the TARDIS materialises. Inside, Tegan tells the Doctor and Adric, "You can take me right back where you found me!"

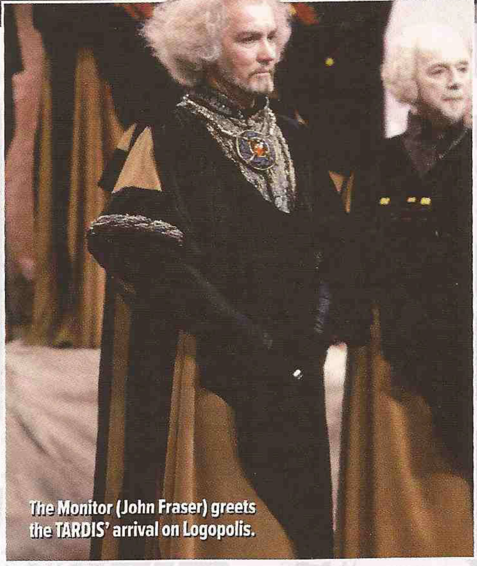
- You'll be hearing a lot of this from Tegan, the first companion since Ian and Barbara (who boarded the TARDIS in *An Unearthly Child*) who is primarily concerned about getting back home.

As the travellers leave the TARDIS to greet the Logopolitans, the Master's TARDIS materialises behind the crowd.

- Why on *earth* aren't the Logopolitans remotely surprised to see a six-foot pot plant spontaneously appear on their dry and dusty world? We can only assume that, given their ability to conjure matter out of nothing, things like this happen all the time on Logopolis.
- "Time has changed little for either of us, Doctor," the Monitor says, revealing that the two have met before. (And also raising the question of why the Doctor didn't fix the chameleon circuit on his last visit.)

The Monitor leads the Doctor to the control room of the radio telescope, while the improbable pot plant transforms into an equally improbable Doric column...

- No eyelids batted. Happens all the time.



The Monitor (John Fraser) greets the TARDIS' arrival on Logopolis.

The Monitor takes the police box measurements and begins to intone them into one of the machines. In the streets below, the Lopopolitans whisper, clicking their abacuses as the calculations begin – just as the Master (Anthony Ainley) begins his attack, killing a Logopolitan.

The Doctor gets the final results from the Monitor, while Adric explains their situation to Tegan. As he is about to leave, the Doctor realises where he has seen the radio telescope before – it is a facsimile of the Pharos Project.

- The Monitor explains the foundations of block transfer computation here, revealing that their mathematical calculations are able to create and shape matter. The Doctor seems surprised that they have used this method to build a copy of the Pharos Project, but why so shocked? It was precisely these Logopolitan skills which led him to come to them in the first place!
- As Tegan explains, 'pharos' is "ancient Greek for lighthouse". The word was taken from the island of Pharos, on which the Lighthouse of Alexandria, one of the Seven Wonders of the Ancient World, was built.

The Doctor explains that the Pharos Project is an Earth project to send signals out into space, in the hopes that intelligent alien life will respond.

- This was possibly inspired by a scientific project called SETI, or the Search for Extra-Terrestrial Intelligence. In an ongoing series of operations that began in 1960, radio telescopes have been aimed at various spots around the universe in the hopes of picking up transmissions on alien worlds.

The Doctor asks the Monitor to look after Adric and Tegan, and slips into the TARDIS, to start inputting the computations into the console. The Monitor leads Adric and Tegan away, but they hear a familiar voice calling Adric's name – it's Nyssa (Sarah Sutton).

The Monitor's Demon

WHEN THE MONITOR REVEALS THE PURPOSE of the CVEs, the Master immediately grasps what the Logopolitans have been up to: "So, that's why you adapted the Pharos Project!" And it is at this point, it seems, that the viewer is supposed to get it too. The only problem is, the explanation is astonishingly vague, but let's see if we can unpick it.

"It all depended on our continual endeavours," the Monitor says, suggesting that the Logopolitans had no choice but to intone their calculations constantly to keep the CVEs open. Not unreasonably, the Monitor has been seeking a solution to this, one which would enable them to stop this endless work. This solution being beyond traditional Logopolitan techniques, the Monitor has turned to Earth technology – specifically, the transmission capabilities of the Pharos Project's antenna. He plans to use their replica of the antenna to beam a program to a CVE, which will render it permanently open, removing the need for his people's repeated chanting. (This is precisely what the Master and the Doctor work to do in the final episode.) It's also a safe assumption that the Logopolitans' influence only extends through our own universe, so maybe the fact that the CVEs exist in both N-Space and E-Space simultaneously explains why Logopolis has to put so much work into their upkeep, their words only being able to affect things in N-Space. (By doing this, the Monitor is also ensuring the continued existence of E-Space, as that universe benefits from a constant injection of energy from our own. This exchange ensures that E-Space will never fall prey to entropy.)

The Logopolitans' recreation of the Pharos Project, built to help keep the CVEs open.

What the Monitor is doing, essentially, is carrying out – on an unimaginably huge scale – a thought experiment known as 'Maxwell's demon', devised by James Clark Maxwell. Maxwell proposed two chambers, A and B, both sealed off from the rest of the universe (thereby comprising their own closed system) and both containing molecules of gas at an equal average temperature. A tiny demon guards a door between them. The demon watches for hotter molecules from Chamber A, letting them through the door into Chamber B. Over time, the average temperature in Chamber B will become greater than that in Chamber A, thereby breaking the second law of thermodynamics, which say that two bodies of equal temperature, when isolated from the rest of the universe but in contact with each other, cannot reach a stable state in which one has a different temperature. But this is precisely what the Monitor – Maxwell's demon personified – is achieving through the use of the CVEs.

● Nathan-Turner was keen for a companion to return to help smooth the transition from Tom Baker (who, by this point, was synonymous with the series) to his replacement. Having not had much luck with a couple of older companions (see Part Four), attention instead turned to Sarah Sutton, who had impressed both the producer and Bidmead with her performance in *The Keeper of Traken*. Sutton was offered a contract, and Nyssa would eventually stay onboard the TARDIS until *Terminus* (1983).

As the Watcher observes from a distance, a blue glow engulfs the TARDIS. It begins to shrink, with the Doctor still trapped inside...
● Barry Letts, who had been the series' producer from 1970-1975, had been brought in as the Executive Producer for Season 18, to oversee the relatively inexperienced Nathan-Turner. His job included passing comments on the scripts. Here, he pointed out that the Visual Effects department might still have two 'shrunken' TARDIS props which had been used in the Letts-directed *Carnival of Monsters* (1973).

The Logopolitans and the Doctor's companions watch in horror, as the TARDIS begins to shrink...

»PART THREE
BROADCAST: 14 MARCH 1981

The Monitor orders his people to take the TARDIS to the Central Register, where he will attempt to repair the faulty code. The Monitor and Adric check the workings in an attempt to identify the error, but without success. Instead, the Monitor says they must search the streets...

'Barry Letts was uncomfortable with the idea of the Master enjoying his new form so much.'

● While discussing why the Logopolitans use the methods they do, Adric comes to the conclusion that, because their mathematics alter the universe, "the computations themselves would affect a computer." The Monitor confirms this, saying the computations would "change its nature, cause it to malfunction. Only the living brain is immune." This will become important later, as we discover what they intend to use their copy of the Pharos Project for...

Using sonic projectors, the Logopolitans set up a stasis field around the TARDIS to stop it shrinking further.
● Inside the TARDIS, the Doctor mutters to himself: "The cheeseboard is the world and the pieces the phenomena of the universe, as my old friend Huxley used to say. Cheeseboard? Chessboard." This is a famous quote from Thomas Henry Huxley, a key supporter of Charles Darwin's theory of evolution. The remainder of the quote runs: "... the rules of the game are what we call the laws of Nature. The player on the other side is hidden from us."

The Monitor, meanwhile, finds the error in the code, and follows its source through the streets – finding the shrunken corpses of three Logopolitans.
● In these scenes, Adric is reading a list of numbers to the Monitor. He says, "The Doctor taught me to read Earth numbering." Normally, the Doctor and his companions are able to read and understand any language they come across on their travels – "a gift of the TARDIS," *The End of the World* (2005) tells us – so why was Adric taught this skill? The obvious conclusion, given his interest in the subject, is that he wanted to learn how humans dealt with mathematics.

Adric has a moment to talk with the Watcher. But who is he?

Adric wanders off alone, running into the Watcher, before the Monitor finds him and leads him back to the Central Register. There, Tegan holds up the corrected code for the Doctor to read via the TARDIS scanner. Adric tells Nyssa that the Master is on Logopolis and she joins him as they search for the villain. Examining the dead Logopolitans, Nyssa theorises that the Master was the one who corrupted the block transfer computations. Adric glimpses the Watcher over his shoulder, and the two give chase...
● These scenes confirm that Adric (and possibly the viewer, by this point) thinks the Watcher is the Master.

Nyssa hears her father's voice, and, following it, becomes separated from Adric. She finds her father hiding in one of the hollows in the walls of the street.

At the Central Register, Tegan questions the Monitor about his people. Returning to the TARDIS, they see it glowing and returning to its original size.
● "Their language is the language of numbers, and they have no need to smile," the Monitor tells Tegan. In the original scripts, the Logopolitans were mute apart from their ability to speak the numbers. Letts was worried about the implausibility of this, so the idea was removed.

Nyssa follows her 'father', asking about his mission. He says he wants to discover Logopolis' "single, great secret," with the help of Nyssa and the Doctor. Giving her a gift of a jewelled bracelet, he sends her back to join the Doctor.
● Letts was uncomfortable with the idea of the Master enjoying his new form quite so much. His later line "But his body remains useful" drew particular comment. "There may be a place for walking corpses," Letts said, "but I don't think it's in *Doctor Who* – at least not in a semi-regular."

The Doctor emerges from the recovered TARDIS to learn that the Master is at large on Logopolis. On the streets, Adric and Nyssa are reunited. Nyssa cries in pain, explaining that her bracelet is too small for her. As Adric tries to help remove it, a crackle of energy runs up Nyssa's arm and she raises a threatening hand to Adric's throat. She is interrupted by the Doctor, who tells them to follow him – before they run into the Watcher. Nyssa reveals that it was the Watcher who brought her from Traken.
● Nyssa's familiarity with the Watcher will help her draw a staggering conclusion at the climax of this story.

In the Register, the Master uses a sonic projector to silence the Logopolitans' whispered computations. He then wheels the other projector into the Central Register...

Walking back through the streets, Nyssa notices that the city has fallen silent. The Doctor finally realises that the Master isn't out for revenge – "Logopolis is his target."
● Maybe, given that it takes some time for the Doctor to get to Logopolis, the Master's odd behaviour in Parts One and Two is down to the fact that he's just *bored* of waiting for the Doctor to get there!

The Monitor frets about the damage being done by the Master, as the Doctor, Nyssa and Adric burst in. Nyssa is pleased to see her father, but the Doctor reveals his real identity. The Monitor tells a sceptical Master that his actions are destroying Logopolis and putting the universe in jeopardy. Adric tries to move the projector, but the Master activates the bracelet, compelling Nyssa to throttle him. ▶

THE FACT OF FICTION

Logopolis

● The Master explains that his "electro-muscular constrictor gives me complete control over [Nyssa's] hand." But Nyssa's expression suggests that it's affecting her mind also. The novelisation says that, during this attack, Adric saw 'blank astonishment in her eyes', so it's possible that Nyssa's stony face during these incidents is just down to shock.

The Master deactivates the sonic projector, but Logopolis remains silent. As they walk the streets, the whole city is crumbling, with rock and dust falling from the walls. Even Nyssa's bracelet is affected, freeing her from the Master's control. The Monitor explains that the calculations were holding the universe together, warning that the entropy will spread until the universe is destroyed.

● "But how?" asks Nyssa. "Surely in a closed system like the universe, entropy is bound to increase?" Spot on, of course, and a lovely reminder that science prodigy Nyssa is almost as precocious a brainbox as Adric, but…

He reveals that the Logopolians had long ago saved the universe from entropic collapse by creating charged vacuum emboitements, voids that lead into other universes, thereby turning the universe into an 'open' system. Their constant mathematical murmuring kept the CVEs open, but now, thanks to the Master's meddling, those voids are closing.

● "We passed through one of your voids, Monitor," the Doctor says, referring to his arrival in E-Space in *Full Circle*.

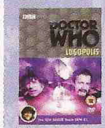
The TARDIS materialises, and the Doctor bundles his friends inside. In a final bid to save the universe, the Doctor joins forces with the Master…

● "If we do co-operate," the Master says, "there will be no question of you ever returning to Gallifrey." This doesn't stop the Doctor, though, who returns to his homeworld in *Arc of Infinity* (1983), just a little while before the Master is pallying up with the High Council in *The Five Doctors* (1983).

● When his companions express their shock at this team-up, the Doctor is quick to point out, "I've never chosen my own company," reminding us that Adric joined the series when he stowed away on board the TARDIS at the end of *Full Circle*.

FURTHER INFO

DVD

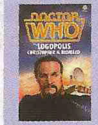


COMPANY 2entertain
YEAR 2007
CAT NO BBCDVD 1331
AVAILABILITY Out now, as part of the *New Beginnings* box set.

VIDEO

COMPANY BBC Video
YEAR 1992
CAT NO BBCV 4736
AVAILABILITY Deleted.

NOVELISATION



COMPANY Target Books
YEAR 1982
BOOK NO 41
BY Christopher H Bidmead
AVAILABILITY Out of print.

The Master threatens Tegan and Nyssa with his Tissue Compression Eliminator. And no, it doesn't look rude, okay?

PART FOUR
BROADCAST: 21 MARCH 1981

As the Doctor and the Master set off in search of the Monitor, Tegan bursts out of the TARDIS in pursuit. The TARDIS dematerialises with Adric and Nyssa aboard.

● "The Doctor's my ticket back to London Airport," Tegan says. Forever on, Tegan will complain about wanting to return to Heathrow Airport, not the fictional one mentioned here. The Doctor finally gets her to work in *Time-Flight* (1982), but she returns in *Arc of Infinity* to join the TARDIS crew once more.

The Monitor prepares to beam the program out to the CVEs and reopen them. Tegan arrives, just in time to see the Monitor fade away into nothingness. The Master tries to high-tail it – but ends up trapped under a rockfall in the streets outside – while the Doctor dismantles the Monitor's failing machinery to see if he can rescue the program.

● The Doctor finds "bubble memory" inside the machinery. "Remove the power and the bit patterns are still retained in tiny magnetic domains on these chips," he explains. Bubble memory was a real technology of the time – similar in operation, though not construction, to the flash memory found in mobile phones, digital cameras and the like, it was designed to store data even when powered down.

In the TARDIS, Adric and Nyssa watch as the Watcher alters the co-ordinates, taking the ship out of time and space.

Back on Logopolis, the Doctor rescues the Master, and they set off for Earth. The Master's TARDIS materialises in the computer room of the real Pharos Project, where a technician is enjoying a cup of tea and some classical music on his portable tape player. The Master lifts a hand holding a piece of arcane technology, and the Doctor bats it away, convinced he's trying to kill the man.

● The technician is listening to Schubert's *Unfinished Symphony No 8*, though both the script and the novelisation suggest this should have been Tchaikovsky's *Nutcracker Suite*.

● The Master reveals that he was actually holding the light-speed overdrive, which the Doctor will need "to accelerate the signal from the transmitter." This little piece of technology seems to have been added at Letts' behest. He pointed out in his notes on the script that the use of the antenna's radio waves to keep open the CVE would have been impossible, simply because they couldn't have travelled faster than light, and so therefore couldn't have beaten entropy in the race to save the universe.

The Doctor tries to get the technician's attention. Now, the Master raises his TCE – but the Doctor whirls the man's chair aside, and he is knocked unconscious instead.

● In the scripts, the Doctor actually takes the TCE and uses it as a cudgel to knock out the technician, but Letts had something to say about this, too. "If the Doctor has been in the habit of fracturing people's skulls, he's developed it since 1975." Ooh, snarky. Instead, the technician was rendered unconscious by a gentle tumble from an office chair.

Aboard the TARDIS, the Watcher talks to Adric, who then sets the co-ordinates for the Pharos Project. Nyssa activates the scanner, where she sees the whole universe laid out before her. She and Adric watch in horror as a black shadow passes over the screen – entropy eating the universe away. Although Earth is still safe, Nyssa realises that she can no longer see her homeworld of Traken.

Adric and Nyssa are helpless as the Watcher takes the TARDIS out of time and space.

● "I can't even see Metulla Orionsis," she says, referring to the star at the centre of Traken's system. "The Master killed my step-mother," she adds, reminding us of Kassia in *The Keeper of Traken*.

Inside the computer room, the Doctor and the Master finish programming the machinery. All that remains is to connect the light-speed overdrive to the transmitter at the antenna control room itself. Adric and Nyssa arrive and watch as the Doctor, the Master and Tegan race to avoid more security guards. Eventually, the three companions cause a distraction, giving the Time Lords a chance to make it to the transmitter. But the Master slips off unnoticed…

● In the original storyline, this race across the grounds was slightly more convoluted, with the Doctor's group having to avoid workmen as well as security guards.

In the antenna control room, the Master confronts the Doctor. The light-speed overdrive was a fake, which he used to gain the Doctor's trust. He has already rigged up the real overdrive to the antenna and, while the Doctor connects the cable from the computer room, the Master slips off and uses the unconscious technician's tape recorder to record a message to the universe…

● The light-speed overdrive – and the Master's double-cross using it – was, of course, a late addition to the storyline, following Letts' comments. The original outline would have seen the Master escaping back to the computer room, from where he would mount his evil scheme. In the final version, the Master uses his TARDIS to travel from there to the antenna control room instead.

The CVE is stabilising, but the Master points out that he could easily close it. The Doctor lunges for him, but the Master fends him off with the TCE. He flicks a switch and his message is relayed across all space: either the people of the universe bow to the Master as their leader, or he will destroy N-Space entirely.

● Since the antenna had to be aimed precisely at the CVE, it's not entirely clear how the Master's message is sent across the whole universe. Perhaps the light-speed overdrive enables the antenna to broadcast the relatively simple radio message over a much wider area, while the all-important CVE program required an element of precision.

The Doctor dashes out on to the gantry, determined to disconnect the cable. Inside, the Master alters the

Time is running out, as the Master and the Doctor race to reopen the CVEs.

antenna's angle, forcing the Doctor to cling on for dear life as he crawls ever closer to the cable.

● By this point, the Monitor's program has been beamed to the CVE, and the destruction of the universe has been averted. The Doctor here wants to detach the cable to ensure that the Master is unable to reverse this success. This assumption can partly be gleaned from Letts' notes, where he points out that, in the original scripts, 'the Monitor establishes that the program had to be run constantly'. Obviously, this was changed to a one-time operation in the final version.

Finally, he reaches the plug and yanks it free, but is sent tumbling over the edge of the gantry. As he hangs in mid-air, the Doctor's recent life flashes in front of his eyes...

● The Doctor sees a number of enemies faced during his fourth incarnation: the decaying Master, a Dalek, the Pirate Captain, the Cyberleader, Davros, a Sontaran, a Zygon, and the Black Guardian. These clips were taken from, respectively, *The Deadly Assassin* (1976), *Destiny of the Daleks* (1979), *The Pirate Planet* (1978), *Revenge of the Cybermen* (1975), *Genesis of the Daleks* (1975), *The Invasion of Time* (1978), *Terror of the Zygons* (1975) and *The Armageddon Factor* (1979). This sequence, and the one of the companions that follows, were the idea of Nathan-Turner; the clips were chosen with the help of Ian Levine, a long-time *Doctor Who* fan, and the show's unofficial continuity advisor.

» Where else have I seen...?

JANET FIELDING

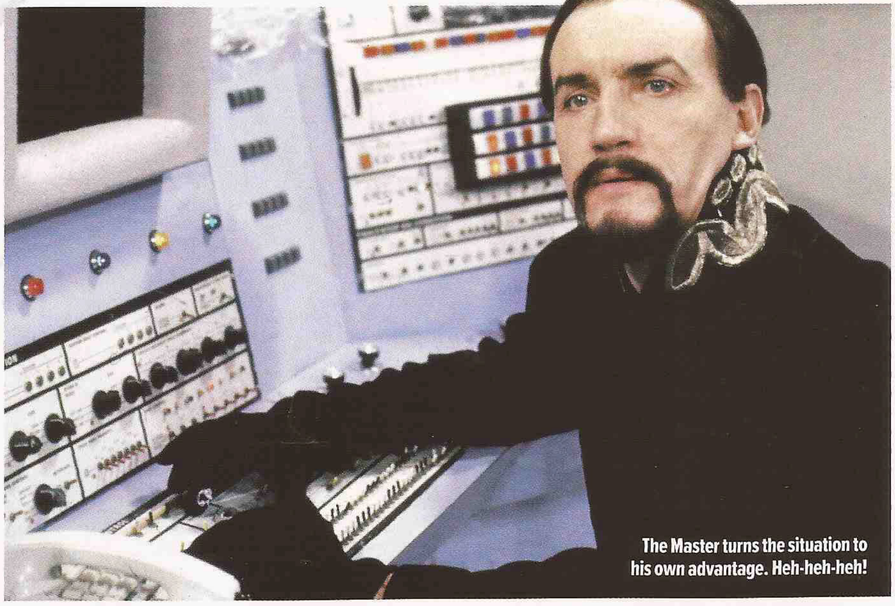
(1957-) Tegan Jovanka
Other *Doctor Who* appearances *Castrovalva* (1982) to *The Caves of Androzani* (1984), *A Fix With Sontarans* (1985), *The Gathering* (Big Finish audio, 2006) as Tegan
TV appearances include *Hammer House of Horror: Charlie Boy* (1980) as Mandy; *Minder: Windows* (1984) as Janice; *The Adventure Game* (1984) as herself.

TOM GEORGESON

(1941-) Detective
Other *Doctor Who* appearances *Genesis of the Daleks* (1975) as Kavell
TV appearances include *The Professionals: In the Public Interest* (1978) as Reed and *Need to Know* (1980) as Pymar; *Boys from the Blackstuff* (1982) as Dixie Dean; *GBH* (1991) as Lou Barnes; *Between the Lines* (1992-94) as DI Harry Naylor.

JOHN FRASER

(1931-) The Monitor
TV appearances include *Danger Man: Don't Nail Him Yet* (1964) as Rawson; *Mystery and Imagination: Casting the Runes* (1968) as Dunning; *Journey to the Unknown: The Beckoning Fair One* (1968) as Derek Wilson; *Randall and Hopkirk (deceased): Whoever Heard of a Ghost Dying?* (1969) as Hellingworth; *The Rivals of Sherlock Holmes: Madame Sara* (1971) as Dixon Druce.



The Master turns the situation to his own advantage. Heh-heh-heh!

> **'Tom Baker later complained about the 'unheroic' nature of the regeneration sequence...'**

The Doctor loses his grip, and he plummets to the ground.

● The companions watch in horror as the Doctor falls, but Tegan seems to be watching something else, falling more slowly. Maybe the Doctor's bag of jelly babies.

As the Master escapes, Adric, Tegan and Nyssa run to the Doctor's side – with a squad of security guards hot on their tails. The Doctor experiences more flashbacks...

● The Doctor sees the worried faces of Sarah Jane Smith, Harry Sullivan, Brigadier Lethbridge-Stewart, Leela, K9, and the first and second Romanas. The clips hail from, in order, *Terror of the Zygons*, *The Sontaran Experiment* (1975), *Invasion of the Dinosaurs* (1974), *The Robots of Death* (1977), *The Armageddon Factor*, *The Stones of Blood* (1978) and *Full Circle*.

● This is all we see of Sarah and Leela in the finished programme, although things could have turned out very differently. Nathan-Turner approached Elisabeth Sladen (Sarah) during the planning stages for this season, hoping to persuade her to reprise her role to bridge the departure of the Fourth Doctor and the introduction of the Fifth. She wasn't keen on the idea, though, so Nathan-Turner turned to Louise Jameson (Leela) instead, who also refused.

"It's the end," the prone Doctor gasps, "but the moment has been prepared for." The Watcher appears and approaches the Doctor. As he draws nearer, their forms merge in a glow of light.

● "He was the Doctor all the time!" says Nyssa. This seems like a heck of a conclusion to leap to, but Nyssa had spent some time with the Watcher prior to her arrival on Logopolis, during which she may have picked up some clues. Indeed, the novelisation suggests that Adric was beginning to cotton on to the Watcher's identity by this point: '[The Watcher was] pacing backwards and forwards much as the Doctor had done the day Adric had first discovered the cloister room. "It's uncanny! From here... it might almost be the Doctor."' And: 'When [Adric] tried to remember what the Watcher's voice was like he could only hear the Doctor speaking.'

● Tom Baker has since complained about the 'unheroic' nature of his regeneration. "They recorded it straight from above, with me lying flat. It was very difficult to be heroic in that situation." This wasn't an unusual position for the Doctor, however, with each of the first seven Doctors also regenerating while prone, with the exception of the Second Doctor, whose regeneration happens off-screen between *The War Games* (1969) and *Spearhead from Space* (1970). Current producer Russell T Davies would seem to have some sympathy for Baker's concerns, ensuring that all three regenerations seen in his episodes – the Ninth Doctor's in *The Parting of the Ways* (2005), the Master's in *Utopia* (2007), and the Tenth Doctor's near-miss in *The Stolen Earth* (2008) – have taken place with the Time Lord standing upright.

● Lying down should have been the least of Baker's worries, though. The girders under which he tries to be stately and heroic as he regenerates were borrowed from the set of the BBC's notoriously rowdy pop music show, *Top of the Pops*.

The Doctor's face changes: first to that of the Watcher, and then to a younger man. The new Doctor (Peter Davison) sits up, smiling...

● Look at Tegan's face. It's like this is the most boring thing she has ever seen. She continues to take things in her stride when we pick up the story in *Castrovalva* (1982). Although this was Bidmead's final story as script editor on the show, he would return to tie up the loose ends of *Logopolis* and introduce the Fifth Doctor in the first story of the following season. But more on that next issue... DWM

The new Doctor (Peter Davison) greets his three new companions. Hurrah!

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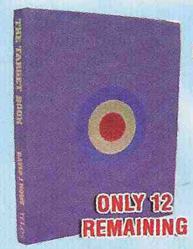

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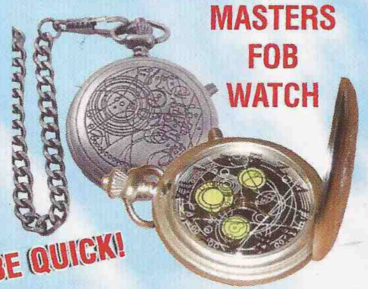

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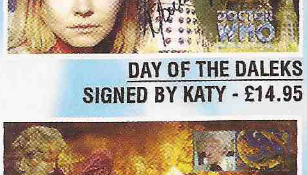

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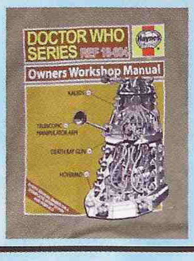

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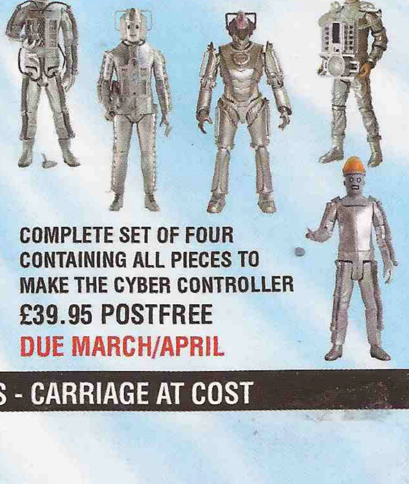

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THE DWM REVIEW

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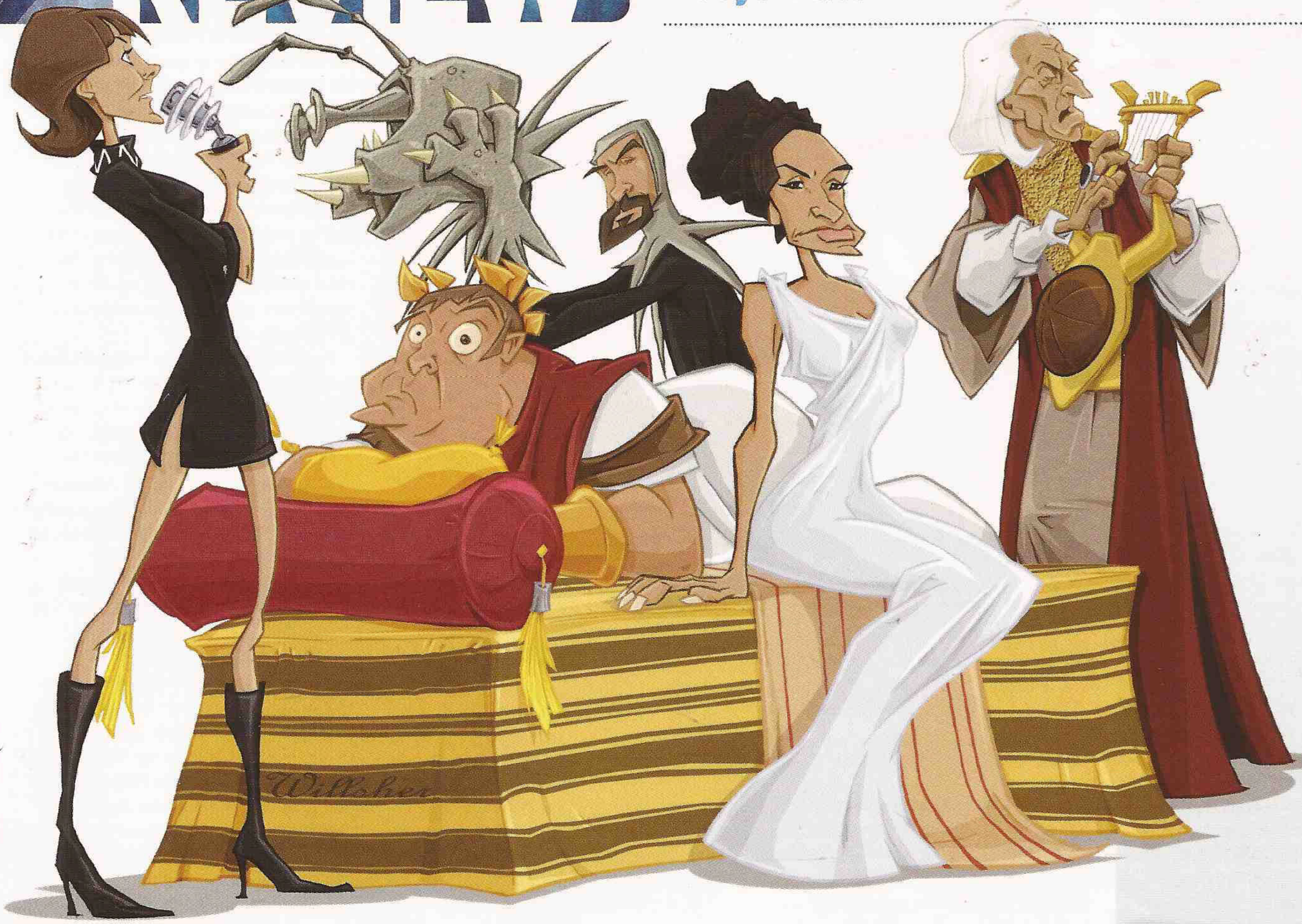
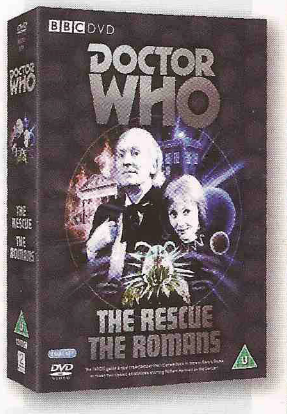


Illustration BEN WILLSHER

» The Rescue/The Romans



DVD box set 2|entertain
Starring William Hartnell, William Russell, Jacqueline Hill, Maureen O'Brien, Sydney Wilson, Ray Barrett, Derek Francis **Writers** David Whitaker, Dennis Spooner **Director** Christopher Barry **RRP** £29.35

PICK OF THE MONTH!

IF YOU WANT TO UNDERSTAND HOW *Doctor Who* became a smash success, then forget the Daleks, shelve your *Beginning* box set, and instead reach for *The Rescue* and *The Romans*. Here, in the oval of a Venn diagram labelled with the names of writers David Whitaker and Dennis Spooner, is where the programme we love was born. BBC Head of Drama Sydney Newman may have asked for a show, he might even have named a show, but Whitaker and Spooner gave us The Show. With *The Rescue*, we see outgoing story editor Whitaker justify all the notes he gave to other, lesser writers, and prove that how he wanted it done was exactly how it should be done. Then Spooner, incoming story editor and genius writer of *The Romans*, gives the format one final tweak by allowing the Doctor to be cleverer, funnier, *cooler* – turning him into a hero we could cheer. Between them, Whitaker and Spooner created *Doctor Who* as we know it. They should have been thanked in the closing titles of each episode that followed. Their grandchildren should receive 10% of the sale of every *Doctor Who* DVD, dolly and duvet cover. It would still be the bargain of a lifetime – we owe them everything.

The Rescue takes us to the planet Dido, where perky young Vicki and whingeing, pain-in-the-arse astronaut Bennett are the only survivors of a spaceship crash. As the pair await a lifeboat from Earth, they find themselves terrorised by a hideous alien beast called Koquillion. All spiky antennae, googly eyes and glittery accessories, Koquillion looks like the result of an unfortunate teleport accident involving a stag beetle and Danny La Rue. He claims to be Vicki and Bennett's only protection against the other natives of Dido, who apparently murdered...

STOP! 'Koquillion *claims*'? What shilly-shallying. 'Who *apparently* murdered'? We simply can't go on like this. You see, your reviewer had *The Rescue* spoiled for him by this very magazine when he was just eight years old – over a

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» "If it's a down-to-earth story you want, this is it..."

The Nemonite Invasion 62

» "Catherine Tate delivers her lines with relish..."

The Judgement of Isskar 62

» "It's a dramatic beginning to the Doctor's Quest..."

» Role-playing accessories

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THE THING ABOUT *DOCTOR WHO* toys designed for role-playing is that, as much as we want them to, they can't *really* do what they do on the telly. For example, a toy sonic screwdriver won't be any use at all when constructing an Ikea flat-pack wardrobe. The job of the toy designer, therefore, is to manage expectations.

Character's version of the Vortex Manipulator, as worn by Captain Jack Harness, sadly can't whisk you off through time and space. All that happens when you press a button on the chunky wristband, is that it lights up blue. A sound effect might have helped transport its wearer into the imaginary vortex.

Get your own 'future' sonic screwdriver!

The Journal of Impossible Things, as seen in 2007's *Human Nature*, is a facsimile of the notes written by John Smith, detailing his extraordinary dreams. It may only be a book full of scribble and half-finished doodles of fearsome creatures (Slitheens, Daleks and William Hartnell), but it avoids disappointment by being a faithful recreation of the prop as seen on TV. It has to be said, though, that Smith's handwriting is appalling.

The Vortex Manipulator and the Journal both come with a mini sonic screwdriver, which has a surprisingly bright light. But why play with a mini sonic when Professor River Song's 'future' sonic screwdriver is now available? As seen in last year's *Silence in the Library/Forest of the Dead*, this model has blue *and* red settings, little green lights on the handle, sound effects and a ring for your little finger to fit through. All these snazzy additions make this simply the best toy sonic screwdriver ever. **JIM SANGSTER**

Vicki (Maureen O'Brien) asks Barbara (Jacqueline Hill) for the secret of her immaculately presented hair-do.

'To understand just how *Doctor Who* became a smash success, simply reach for this box set...'

decade before he had a chance to see the episodes themselves – and he'll be damned if he's going to let history repeat. Not so very long ago, it would have been taken for granted that every **DWM** reader knew what happens in *The Rescue*. But today, there will be eight-year-olds cruising towards the next paragraph in blissful ignorance. If that's you, and you've never read even the briefest synopsis of the story, then turn the page now. Do not come back to read the rest of this review until you've watched the DVD. After three stars, and with just three words, it will be spoiled forever...

★ ★ ★

Bennett *is* Koquillion. Having committed murder aboard ship, he's covered his tracks by killing the rest of the crew. His disguise is to help sell the lie of homicidal natives to Vicki, who will ultimately act as his alibi. However, the fact that Bennett's ultimate unmasking by the Doctor reminds us of *Scooby Doo* leads to that single, dreary criticism of *The Rescue* – that it is a 'whodunnit' with only one suspect. What utter rubbish. It's no kind of whodunnit at all. To confirm this, your reviewer watched these episodes with a friend who knew nothing of the story, and had also just watched the previous 51 episodes, in order, for the first time. (This took some organising, by the way.)

From the start, our newcomer believed that Koquillion was an alien monster – and a beautifully-realised one compared to the Voord and the Sensorites. Only when Bennett's room is found to be empty did he guess, at the exact moment Whitaker intended him to, that man and monster were one and the same. His response was brief and accurate: "That's *brilliant!*" Only by watching *The Rescue* this way, in its original context, can the immense ingenuity and wit of its story be properly appreciated. It's a little work of genius.

And then we have *The Romans* – a bigger and brasher affair in every way. Ambition is the watchword here, not just in the way it remains *Doctor Who*'s funniest story, but also thanks to its endearing aspiration to be a movie epic. Yes, resources are painfully limited – a fact most ably demonstrated when Ian's slave galley founders on the Cape of Stock Footage, or when he's threatened by some unlikely-looking lions (*Felis Telecinius* in the Latin) – but it never stops the production team from trying.

The regular cast are at their very best, notably Jacqueline Hill (Barbara) and William Hartnell as the Doctor. Guest star Derek Francis may be the focus of the fruity farce in the third episode, but when he propositions Barbara – "Close your eyes, and Nero will give you a big surprise!" – it's Hill's expert double-take that turns it into a thoroughly dirty joke.

Hartnell's brilliant performance in *The Romans* is only ever bettered by his big scene in *The Rescue*. (It's rare to find our lead more at ease in a sci-fi tale, but his confrontation with Bennett is sublime, with the Doctor's bright little eyes dancing in the darkness.) *The Romans* feels less rehearsed, and so Hartnell takes his familiar Eric Morecambe approach to the dialogue – saying all the right words, but not necessarily in the right mountain goat. Although he's not alone in that. One of *Doctor Who*'s most tense moments comes when Michael Peake, playing slave master Tavius, slips up on a line and he and Hartnell look at each other in agonised silence for a long moment before our star saves him. You lift up in your seat as your buttocks clench in sympathetic discomfort.

Fumbles and stumbles included, these six stunning episodes form the template from which all future *Doctor Who* would be cut. You could compile a trailer for the entire series using clips from *The Rescue* alone. "We can travel anywhere in that old box," says the Doctor proudly. "And if you like adventure, my dear, I can promise you an abundance of it!"

Even Hartnell, *Doctor Who*'s great champion, didn't know how right he was.

» DVD Extras

Praise must go to the Restoration Team for another expert clean-up job, another labour of love. The results are stunning, sometimes even surprising. You can now clearly see Ian actor William Russell sidling out of shot in the background of Sandy the Sand Beast's cave, long before he's due to emerge. Well, one presumes it's Russell from the sharp suit, but this being the BBC of the 1960s, it could equally well be the floor manager or the tea boy.

Mounting the Rescue is an excellent little documentary, perfectly straightforward, but never dull. The star of the show is designer Raymond Cusick. Always so still and inscrutable, he's like watching an Easter Island statue attend a job interview. Only when raw materials are mentioned does Cusick betray what by his standards must be a heady rush of emotion. Watch for when his eyes flash – well, widen by a millimetre – at the mention of "reeded hardboard." Cusick is another of *Doctor Who*'s *bona fide* geniuses, and while his anecdotes may be on the dry side, this reviewer could listen to his measured modesty all day.

There's an interesting detail hidden away and unacknowledged in the Photo Gallery. Production legend, restated in the documentary here, recounts how Jacqueline Hill came close to serious injury when a flare gun detonated prematurely in the first take of Barbara's assassination of Sandy. But here's a photograph showing the very moment of the explosion. It's during

The Doctor (William Hartnell) and Vicki go roamin' in Rome.

a rehearsal, as Barbara removes the gun from a store cupboard. Zoom in to the picture and you can see how close the flash is to Hill's face, and imagine how terrifying this must have been for her. With all that hair lacquer, she could have gone up like Vesuvius. It also brings home the craziness of *Doctor Who*'s as-live production at the time, with actors expected to stumble through long takes – rehearsals even – with primed explosives in their trembling hands.

The production documentary for *The Romans* is a bewildering affair. The *Doctor Who* material is smart and informative, but then we suddenly have Anthony Andrews discussing his own performance as Nero in the 1980s TV potboiler *A.D.*, and Christopher Biggins ruminating on *I, Claudius*. It leaves a nagging sense of a programme-maker either bored of talking only about *Doctor Who*, or worse, ashamed of it. Input from the outside world is always welcome, but this sort of thing can only work if, at the very least, someone has the balls to show Andrews and Biggins a clip from *The Romans* and tease out an opinion, however derisory. The link must be directly made; otherwise the whole production appears schizophrenic. Oddly, you can find an example of how to do this properly within the same documentary, as Dr Mark Bradley, lecturer in Ancient Histories at Nottingham University, outlines the true history of Caesar Nero, as far as it is known, and then discusses what *The Romans* gets right and wrong. Perfect! It's a shame Dr Mark's particular field of expertise precludes future DVD appearances – at least until a copy of *The Myth Makers* turns up – as your reviewer would love to see him again. Dinner would be nice.

Girls! Girls! Girls!, a look at *Doctor Who*'s plucky lady helpers of the 60s, offers groovy graphics, entirely superficial content, and a narrator struggling to finish some epic sentences before they choke her. What should have been an interesting study of the development of the companion proves no more than a collection of hit-and-miss anecdotes from the actresses concerned, who are rather tactlessly presented in front of giant blow-ups of their younger, smoother selves. Reaching *The War Games* in 1969, we're told, "This coincided with the close of the most memorable decade of the twentieth century." What thoughtless tosh. Tell that to anyone who lived through the Blitz.

From the same producer, but better in every way, is *Dennis Spooner – Wanna Write a Television Series?*, which discusses the writer's *Doctor Who* work within the context of his long and brilliant TV career. Spooner was a king of pulp drama, but pulp with brains, heart and guts. His sometime writing partner Brian Clemens offers a moving personal tribute, while *Doctor Who* writer Rob Shearman provides a typically insightful commentary. However, his assertion that *The Romans* is the best story of the black-and-white era cannot go unchallenged. Shearman's nearly right, but it's not even the best story in this box set – if only because of some first-rate competition. **GARY GILLATT**

» The Sontaran Games

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DOCTOR · WHO
The Sontaran Games
BY JACQUELINE RAYNER

THESE SHORT *QUICK READS* BOOKS are harder to pull off than it might seem. Given the limited word count and emphasis on fast, punchy chapters it's easy for characters to seem under-developed or flavourless, and for the plot to feel like a series of clips from a longer novel. Fortunately, Jacqueline Rayner has avoided these pitfalls, and presents a book that does exactly as it promises – a breathless, thoroughly engaging, hundred-metre sprint of a story.

The opening scenes, which see the Doctor arriving in the ladies' locker room of BASE (that's the British Academy of Sporting Excellence), to discover that some of the athletes have been found murdered by electrocution, is atmospheric. There's also a convincing reason why the murders have been hushed up – the athletes have dedicated their short lives to having a shot at competing in the Globe Games, and they aren't going to let a few tiresome killings get in the way of achieving that goal.

In a few brief scenes, Rayner establishes the supporting characters, and the Doctor's semi-companion for the book, Emma, as a group of young people who aren't selfish as such, just completely focused on their sport. In particular, Emma is an interesting and well-sketched individual, whose feelings about the Doctor are torn between respecting his intelligence and challenging his priorities when he risks everyone's lives for the sake of saving one person. As with the best TV stories, *The Sontaran Games* is all about how the influence of the Doctor changes a person's outlook on life. It helps that Rayner also captures the essence of David Tennant's Doctor – all catlike curiosity and sudden changes of interest.

This characterisation also extends to the Sontarans and especially their leader, Major Stenx. Stenx is a typically arrogant member of his species, delighting in pointing out to the humans how inferior they are, making sexist comments about the low worth of females, and using the athletes and their games as test subjects in order to gather strategic information on the abilities of human beings – as well as enjoying killing them for sport. Rayner drops in some neat acknowledgements of previous Sontaran stories – the Time Lords are described as an ancient enemy of the Empire, the cruel tests conducted on the athletes recall 1975's *The Sontaran Experiment*, and the endless war with the Rutans provides an important backdrop to the book.

The Sontaran Games themselves are just as nasty, brutish and short as their inventors – a literal race for life, a lethal long-jump event and a tug-of-war with an emphasis on the war. There's a grim anticipation of what fate will befall any unlucky students who lose one of the events, with some surprisingly grisly moments both in the arena and by the swimming pool, where a dismembered corpse has been hidden in chlorine to disguise the stench of its decomposition.

The book ends with the Doctor once again leaving on his own to continue his lonely travels – an apt end for a short and bittersweet book. **MATT MICHAEL**

» The Mind of Evil

BBC
DOCTOR WHO
THE MIND OF EVIL

Soundtrack CD BBC Audio
Written by Don Houghton
Narrated by Richard Franklin
RRP £13.70

MADE ONE YEAR AFTER THE EARTH-bound realism of Season Seven – Jon Pertwee's début series – it could be said that Don Houghton's story is even more down-to-earth than the stories of the previous year. After all, even there we had marauding monsters and huge, sci-fi-like control centres.

If it's down-to-earth *Doctor Who* you're after, then *The Mind of Evil* is it. Stangmoor Prison takes the place of gleaming control rooms, and screws and lags the place of clipboard-clutching scientists. Alien menace is supplied by the Doctor's old enemy the Master, working in conjunction with an alien mind parasite. His ultimate aim this time is to hijack a deadly missile and use it to trigger a third World War.

Yates narrates!

What starts out with hardened criminals being wired to a device that extracts evil impulses soon turns into an old-style Cold War, Bond-like thriller with an evil genius holding the world to ransom with a stolen weapon. Budgeted as one of the most expensive stories ever made up to that point, this audio soundtrack doesn't do too badly considering it can't show where all the money went. UNIT's raid on the Prison and their roadside shoot-out over possession of the stolen missile still punch their way in as the story's most exciting sequences, much to the credit of narrator and Captain Mike Yates actor Richard Franklin, whose urgent delivery is just right for such an action-orientated adventure.

Franklin's bonus interview points out that, although made in colour, the black-and-white format in which the story survives has given it a timeless quality all of its own. Sadly, though, this reckons without Dudley Simpson's electronic dirge of a score, which is as much of its time as a pair of lime green flares. Oh well, you can't have everything. **VANESSA BISHOP**

THE DWM REVIEW

The Prisoner's Dilemma

DOCTOR WHO
THE PRISONER'S DILEMMA
KEY 2 TIME

CD Audio Drama Big Finish
Starring Sophie Aldred
Writer Simon Guerrier
RRP £8.99

ACTING AS A PROLOGUE TO THE *Key 2 Time* trilogy of regular audios, this latest adventure in the *Companion Chronicles* series begins with the Seventh Doctor's companion, Ace, imprisoned alongside a nameless woman on an alien planet. Departing from the norm for these plays, the first episode is narrated by the mystery woman, before Ace, played by Sophie Aldred, takes over for the second part. It's an interesting change, as effectively we're getting two stories for the price of one. It also makes thematic sense, as the story is all about dualism.

Ace! It's Sophie!

The woman, who we learn is called Zara, is a tracer – a being created by an alien group called the Grace specifically to hunt down three of the six segments of the Key to Time. Said Key is so powerful that it can literally stop the entire universe, enabling the aliens to reorder Creation to their own design. Like a newborn chick, Zara latched onto the first person she met, adopting their personality traits – rather unsavoury traits in the case of her friend, Zinc.

Ace also knows Zinc. At first thinking him a harmless rogue, her eyes were gradually opened to the extent of his self-interest. Ace risks being mind-wiped – a fate that might leave her, like Zara, without any moral anchor. In the case of Ace, however, she has been shaped by her travels with the Doctor, and the play riffs on the idea of nature versus nurture – an individual being no more than the sum of their experiences and actions, against being created with a specific purpose in mind.

Smart and intriguingly structured, *The Prisoner's Dilemma* is an essential appendix to the *Key 2 Time* plays. **MATT MICHAEL**

The Nemonite Invasion

Audio Reading BBC Audio
Narrated by Catherine Tate **Written by** David Roden **RRP** £9.78

BBC AUDIO
DOCTOR WHO
AN EXCLUSIVE AUDIO ADVENTURE
The Nemonite Invasion
by David Roden
READ BY CATHERINE TATE

AH, NOW THIS IS LOVELY STUFF. The third BBC Audio original brings the Doctor and Donna crashing down in the English Channel in the year 1940. Nearby, in a secret command centre in the Dover cliffs, the Royal Navy is about to finalise one of the most audacious plans of the Second World War: Operation Dynamo, the plan to retrieve half a million British troops from the beaches of Dunkirk before they're slaughtered by advancing German tank divisions.

The TARDIS, however, wasn't the only thing to fall into the sea that night – before long, the war tunnels are under attack from a blood-sucking alien, its aim to possess all humans and spawn millions of hungry offspring.

> **'The plot twists are studded with satisfying bursts of action...'**

World Wars I and II have provided atmospheric backdrops to a number of successful *Doctor Who* stories and things are no different here. Compared to the two previous audio originals, this is much more serious. The Dunkirk situation and the stress of the war effort in general is convincingly portrayed. Characters are introduced already suffering the loss of loved ones in air raids, or just days away from the responsibility of their post giving them a major heart attack. And while the Doctor displays an unlikely amount of *joie de vivre* about bobbing around in the cold water of the English Channel, things turn more sober again when an embittered Commander attempts to frame the Doctor as a German spy.

There's no hiding from the fact that Roden's story runs to a certain formula. At its heart it's an old-fashioned 'base under siege' story, with both aliens and Navy personnel being trapped in the war tunnels together following a *Luftwaffe* attack. There are also a number of similarities to other wartime-set stories in particular. The opening with the TARDIS chasing the Nemonite sphere through the vortex echoes *The Empty Child* and the TARDIS' pursuit of the Chula warship, while the Nemonite's ability to use humans as hosts recalls *The Curse of Fenric*, and the possession of Dr Judson.

None of this gets in the way of any enjoyment however. Roden knows what works and how to use it. Main characters are kept down to a minimum – which is always a bonus in a narrated story – and nothing is introduced without it feeling like it's been properly thought about. When a German U-Boat is found drifting off the coast, it isn't just there to supply a creepy sequence of the Doctor discovering its crew drained of blood but is cleverly employed again as part of the story's climax.

Characters and their relationships are well written and the plot twists are studded with satisfying bursts of action. The Doctor and Donna start off their usual chirpy selves, but elsewhere Tate adopts a suitably graver tone. As with the TV series, great use is made of an oft-repeated line – in this case, "You have nothing to fear," a phrase that means the exact opposite, and one Tate delivers with relish. Combined with great sound-effects and a moody score, *The Nemonite Invasion* makes for an addictive listen. **VANESSA BISHOP**

The Judgement of Isskar

Audio Drama Big Finish
Starring Peter Davison, Ciara Janson, Laura Doddington **Written by** Simon Guerrier **RRP** £14.99

ON A PLANET WHERE THE RAIN never stops, suddenly the drops are suspended in the air as time comes to a standstill. It's a suitably dramatic beginning to the Fifth Doctor's quest for the Key to Time – a quest, he discovers, that his previous incarnation botched, leaving the universe on the verge of collapse. And whereas it was the Black and White Guardians who directed the Doctor's previous search, in this journey – from ancient Mars to a planet of warring insect people – the Doctor and Amy are working for the Grace, creators of the Key itself; an indication that, if anything, the stakes are even higher this time around.

In both the preceding *Companion Chronicle*, *The Prisoner's Dilemma*, and here, there's a sense of getting two for the price of one. Take Amy, the Doctor's companion in this quest. While the Fourth Doctor got a Time Lord assistant and a tracer from the White Guardian, Amy does both jobs – she's a living tracer, who latches onto the Doctor to his mild dismay, and press gangs him into helping her find three of the six Key segments. It's a good performance by Ciara Janson – initially all matter-of-fact and one note, she becomes increasingly emotional and human as the play continues, suggesting the influence of the Doctor on her. Her sister, Zara, meanwhile, is more ruthless in her own pursuit of the other three segments –*The Prisoner's Dilemma* shows just how far she has already gone.

There are also two distinct alien species here. The Martians – not yet Ice Warriors – that the Doctor and Amy encounter on ancient Mars are a peaceful, almost hippyish bunch – all raffia weaving and craft markets. The 'Genesis of the Ice Warriors' is precipitated by the removal of one of the Key's segments from a great pyramid, causing wild climate fluctuations on the planet that bring the era of Martian peace and love to a sudden end. As an origin story it's not unconvincing, and explains the later Ice Warriors' emphasis on honour – they are a civilised people forced, through circumstance, to adopt warlike ways, yet desperate to preserve the remnants of their history. Then there are the insect people, rather more generic but with an odd and decently-sketched society, under threat from the futuristic warlord Martians.

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS, BRAND NEW ADVENTURES
PETER DAVISON IN
THE JUDGEMENT OF ISSKAR
BY SIMON GUERRIER
THE KEY 2 TIME
FEATURING RAQUEL CASSIDY, NICHOLAS BRIGGS WITH CIARA JANSON AS AMY
FULL CAST AUDIO DRAMA
BIG FINISH

As for the Key, we get three segments for the price of one. Simon Guerrier does a good job of emphasising its massive power, suggesting the end of the universe is only 66 minutes away, and having a more self-assured Fifth Doctor (think *Time Crash* rather than *Time-Flight*) ponder the temptation to use the Key to make people do good.

As the first in a trilogy, this is solid stuff, if becoming slightly convoluted in its second half as various insect and Martian factions squabble. It ends on a great cliffhanger leaving me eagerly anticipating the search for the next segment. **MATT MICHAEL**

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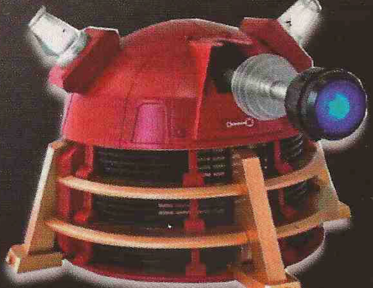

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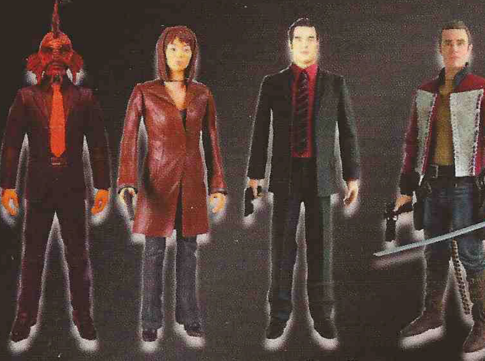

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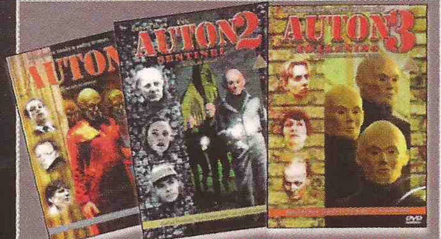

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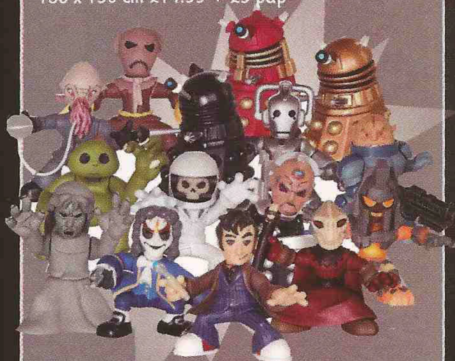

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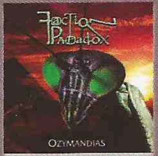

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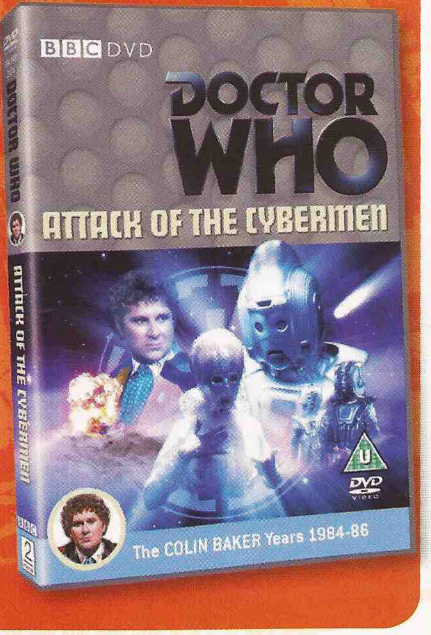

Who were the original inhabitants of the planet Telos?

a) The Krotons
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Three new talking books featuring the Tenth Doctor are out this month from BBC Audio, RRP £9.99 each – *Shining Darkness* by Mark Michalowski, read by Debbie Chazen; *The Doctor Trap* by Simon Messingham, read by Russell Tovey; and *Ghosts of India* by Mark Morris, read by David Troughton. We've got **FIVE** sets of CDs to give away, so if you'd like to try to win them, just give us the correct answer to this simple quesion:

Russell Tovey, who reads *The Doctor Trap*, appeared as which character in the 2007 *Doctor Who* Christmas Special, *Voyage of the Damned*?

a) The Doctor
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A new audiobook, *Doctor Who and the Cybermen*, is out this month on CD. Written by Gerry Davis, the book was originally published in 1975 and is based on the 1967 TV adventure *The Moonbase*. Anneke Wills reads the story, while Nicholas Briggs provides the voices of the Cybermen. We've **FIVE** copies to give away, worth £17.99 each, to lucky readers who can answer this easy question:

In *The Moonbase*, where was a Cyberman found hiding in Episode 2?

a) In the sickbay, under the covers
b) In the wardrobe, among the silver spacesuits
c) Behind the sofa

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Orbis, the first in a new series of audio adventures starring Paul McGann as the Eighth Doctor, is available this month on CD, price £10.99. Thanks to Big Finish, we've **FIVE** copies to give away to lucky readers who can answer this:

Andrew Sachs, who guest stars in *Orbis*, is famous for playing waiter Manuel in...

a) Fawlty Towers
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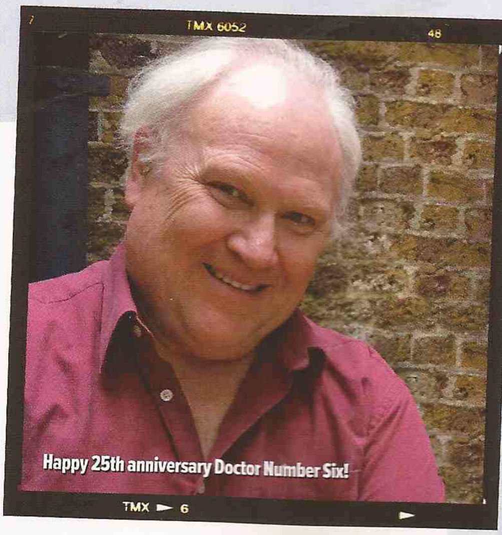
WHO ON EARTH IS...

Doctor Number Six tackles Bach, Jesus and "fatties" – live from New York!

Colin Baker



Happy 25th anniversary Doctor Number Six!

Colin! You're in New York! Any good?
"It's a bit like the opening scene of *Blade Runner*. If you think of Leicester Square or Charing Cross Road, then stretch it up to 25 storeys, then multiply the electronics by a thousand – you've got New York. I've just done Comic Con here, and I'm off to LA tomorrow for Gallifrey."

How do US conventions compare to their British counterparts?
"Oh, just as tiring. After a day of Comic Con, you're whacked. People think, oh, he's just sitting there signing autographs. But it's meeting people, constantly. It's a big moment for them, so you want to give them good value. Your brain doesn't get a chance to go into idle mode."

Which questions from fans are you most fed up of answering?
"There are some where your heart does sink. When they ask me, 'Which is your favourite story?' – which they do – I find myself giving a different answer each time, just to keep myself amused. [Laughs] It's a bit like saying which is your favourite child. There are elements of all of them that... hang on, my mobile's ringing. I'd better answer it in case it's my daughter. Can you call me back in five minutes?"

[Five minutes pass...]

Hello, Colin.
"Sorry about that. My daughter and her friends are over here at the same time, entirely by chance. She wants me to buy her breakfast."

Have you hung out much in New York?
"No. She's a young person, so she's off with her friends. I often find myself in interesting places entirely on my own, which is a bit frustrating. I'm not a great one for wandering around looking at things on my own. Not that there's much time."

Let's talk about *Attack of the Cybermen*, which is about to be released on DVD. When someone says, "*Attack of the Cybermen*," what do you think of first?
"I remember playing Bach on the... not the Hammond organ, but the TARDIS organ. The director, Matthew Robinson, was an accomplished keyboard performer and taught me how to play the first couple of chords of whichever Bach it is [*Toccata and Fugue in D Minor*]."

> "I think the culture of 'let's knock the fatties', which exists in this country, is appalling..."

Do you still remember how to play it?
"Of course not. [Laughs] And I remember that scene of the policeman popping out of the manhole. I put my foot on his head, and then I come up with a policeman's hat on – which is a tad naff, but it was quite funny at the time. And I remember standing over the Cyber Controller, with a gun, and wishing to do the Controller severe mischief. That didn't endear my Doctor to a sector of fandom. I mean, I don't want to compare myself to the Messiah –"

No, no, go on...
"It's the scene with Jesus and the money changers in the Temple, isn't it? It's about righteous anger. The Doctor should be entitled to a little righteous anger now and then."

Michael Kilgarriff, who played the Cyber Controller, has come in for a bit of flack too. He made a marvellous Controller in the 1960s, but –
"He'd put on a bit of weight by the 80s?"

Basically, yes. Clearly he'd spent most of the 70s and early 80s eating. In retrospect, was it a smart decision to cast him as the Controller in *Attack*, in a tight silver jumpsuit?
"I see no reason why not. But then I wouldn't, would I? [Laughs] I think the culture of 'let's knock the fatties', which exists in this country today, is appalling. Yes, all right, Cybermen are supposed to be identical, but the Dalek Emperor doesn't look like all the other Daleks. You might say that the Dalek Emperor is quite fat."

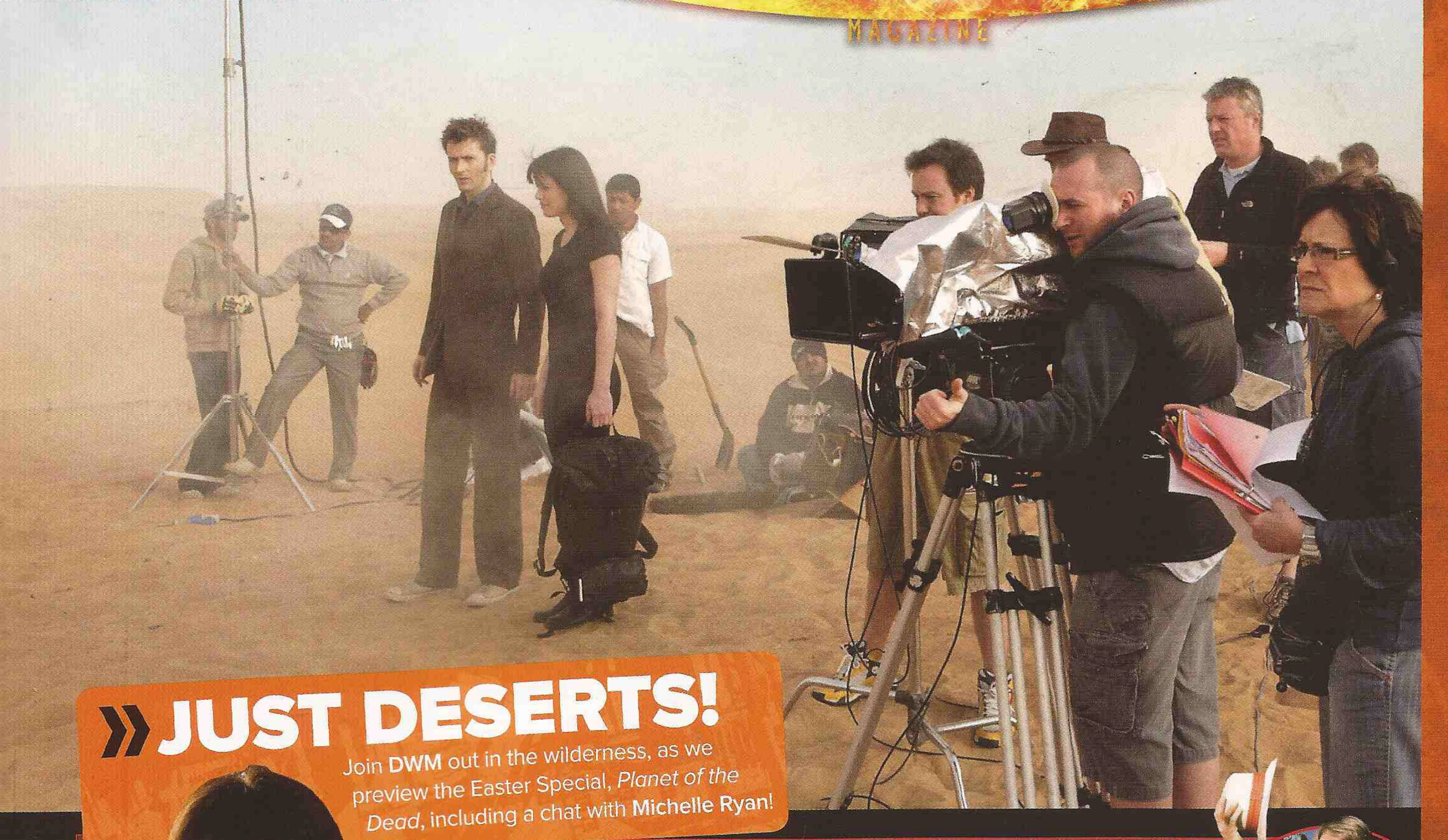
True. Could *Attack* be shown on TV today, do you think? Pre-watershed and uncut? It is quite violent and bloody in places.
"I would show it and be damned, myself. I have no time for this wrapping people in cotton wool. It's absurd. The nanny culture is getting out of hand."

This year is the 25th anniversary of your first appearance as the Doctor. Would you consider a return to the TV series?
"Of course I would, but I am 100% aware that the likelihood of it happening is very small. They did their nod to the past when they brought back Peter [Davison, for Children in Need mini-episode *Time Crash*], who it turns out was David Tennant's favourite Doctor. Unless I happen to be Matt Smith's favourite Doctor, I don't suppose I'm going to be in it. Why confuse modern viewers by digging up the old fogies? With the best will in the world, we don't look the same. I've turned into a Michael Kilgarriff. 'You can't have a fat Doctor, no, no, no.' I don't think there's any likelihood of past Doctors coming back, because they don't need it. The show is doing quite nicely without us." ◄DWM►

Colin Baker was talking to Benjamin Cook. Attack of the Cybermen is on DVD from 16 March.

NEXT TIME...

DOCTOR WHO MAGAZINE



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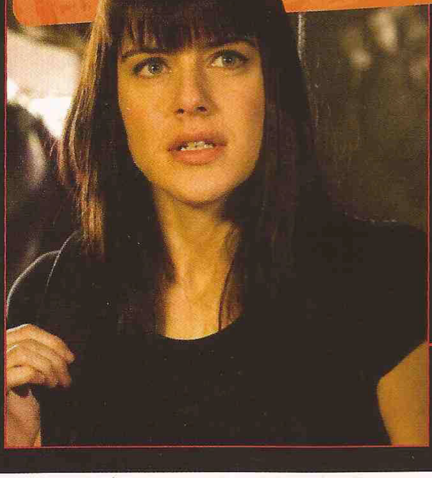

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